

















AURORA—GUIDO. (See *Aurora*.)

"Certainly, taking all in all, the most perfect painting in the last two hundred years."—*Burckhardt*.



# THE INDEX GUIDE

TO

## TRAVEL AND ART-STUDY IN EUROPE:

A COMPENDIUM OF GEOGRAPHICAL, HISTORICAL,  
AND ARTISTIC INFORMATION FOR THE  
USE OF AMERICANS.

*ALPHABETICALLY ARRANGED.*

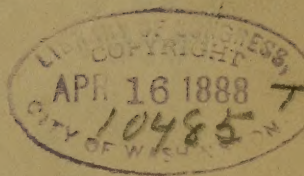
BY  
LAFAYETTE C. LOOMIS, A.M., M.D.

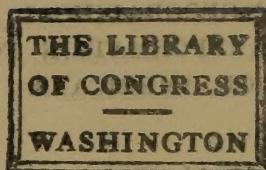
WITH PLANS AND CATALOGUES OF THE CHIEF ART GALLERIES,  
TABLES OF ROUTES, MAPS, AND 160 ILLUSTRATIONS.

NEW YORK

CHARLES SCRIBNER'S SONS

1888





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TROW'S  
PRINTING AND BOOKBINDING COMPANY,  
NEW YORK.

TO  
THE FRIENDS WHOSE KINDLY AID HAS RENDERED THE LABOR OF  
PREPARING THESE PAGES A PLEASURE;  
AND  
TO THOSE WHOSE COMPANIONSHIP IN TRAVEL HAS LEFT  
A THOUSAND HAPPY MEMORIES OF EUROPE,  
THIS VOLUME  
IS AFFECTIONATELY INSCRIBED



# CONTENTS.

---

	PAGE
PREFACE, . . . . .	vii
LIST OF GALLERIES, . . . . .	ix
LIST OF ROUTES, . . . . .	xi
LIST OF MAPS AND PLANS, . . . . .	xiii
INTRODUCTION, . . . . .	xv

## PART I.

SCENERY, ART, HISTORY, LEGEND, AND MYTHS, . . . . .	1-413
---	-------

## PART II.

CATALOGUE OF THE NOTED WORKS OF ART IN THE PRINCIPAL GALLERIES OF CENTRAL EUROPE (WITH PLANS OF GALLERIES), . . . . .	415-500
---	---------

## PART III.

ROUTES, EMBRACING THE PRINCIPAL THROUGH LINES OF TRAVEL IN GREAT BRITAIN, FRANCE, BEL- GIUM, SWITZERLAND, ITALY, GERMANY, AND AUS- TRIA, . . . . .	501-571
---	---------

## P R E F A C E .

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THE following work has been the outgrowth of wants experienced in repeated visits to Europe. The requirements of the American in Europe at the present day, are essentially different from those of twenty-five years since.

The desirable routes, the localities to be visited, and the objects to be seen, are all comparatively well known. Railway and hotel officials, and, to a large extent, tradesmen and servants, have become so Anglicised as to have removed the principal impediments offered by a foreign tongue. That large portion of a Guide-Book devoted to this desirable information is, therefore, no longer needed. At the same time, the American public has become aware that, to the intelligent visitor, the supreme attraction of the Old World, centres in its great Collections of Art—a source equally of pleasure and culture which his own country cannot bestow. The want of the American is, therefore, less as to routes, hotels, and cost, and more as to the Arts, Galleries, and Masterpieces.

The question was, however, whether by the omission of what is unimportant, a fair summary of that which is so desirable, could be comprised within reasonable limits; whether the fifteen full volumes of Murray, or the nine of Baedeker required between Edinburgh and Naples, could be reduced to one of companionable dimensions.

Those who have visited Europe know full well that, however good may have been one's knowledge of history, mythology, and art, he is met at every turn by some object whose story he cannot recall, by some work or name with which he is not familiar.

It would be beyond reasonable anticipation that any suitable Hand-Book could meet all such exigencies. But by discarding the unfrequented routes, the localities rarely visited, and the numberless objects paraded as of vast importance by local guides and books, but of no greater interest or value than multitudes of similar ones in our own country, a larger amount of the more indispensable information has been crowded into a single volume, than was at first deemed possible.

In the Galleries it has been the endeavor to select the works which, either from historic note or artistic excellence, are regarded as specially important to be recognized and remembered by the American visitor.

The cuts or illustrations are intended simply as aids to identification in preparatory reading, and in retaining a distinct impression of the masterpieces when once seen.

In the references to the works of art, it has been deemed of importance to the student, to add the criticisms of well-known scholars and acknowledged authorities.

With regard to the formulas of pronunciation, it may be proper to say that the English language having no sounds corresponding to those of the French *u* and *n*, and some others, any attempt at figuring the pronunciation of such sounds, must, at best, be but an approximation.

In the compilation and condensation of such a multitude of facts, many of which are wanting in the united support of any two authorities; and of figures, many of which refer to elements in themselves constantly fluctuating, it is impossible that an occasional error should not escape the closest scrutiny. The author trusts, however, that such instances will rarely be found, and that the work will prove a helpful companion to many a pilgrim to the home of History and the abode of the Arts.

L. C. L.

APRIL, 1888.



# LIST OF GALLERIES WITH THEIR ABBREVIATIONS.

---

	PAGE
ALBANI VILLA, <i>Rome</i> ..... Alb. Villa.....	417
AMSTERDAM, RIJKS MUSEUM..... Rijks.....	417
ANTWERP MUSEUM..... Ant.....	419
BARBERINI PAL., <i>Rome</i> ..... Barb.....	420
BERLIN NATIONAL GALLERY..... Berlin N. G.....	420
BERLIN ROYAL MUS..... Berlin .....	420
BOLOGNA, ACAD. OF FINE ARTS..... Bolog.....	422
BORGHESE GALLERY, <i>Rome</i> ..... Borgh.....	423
BORGHESE VILLA, <i>Rome</i> ..... Borgh. Villa.....	424
BRERA, THE, <i>Milan</i> ..... Brera.....	424
BRITISH MUSEUM, <i>London</i> ..... Br. Mu.....	426
BRUSSELS MUSEUM..... Bruss.....	431
CAPITOLINE MUS., <i>Rome</i> ..... Cap.....	432
CORSINI PALACE, <i>Rome</i> ..... Corsi.....	434
DORIA PALACE, <i>Rome</i> ..... Doria.....	434
DRESDEN GALLERY..... Dresd.....	435
DULWICH GALL., <i>London</i> ..... Dul.....	437
FLORENCE ACAD. OF FINE ARTS..... Flor. Acad.....	438
FLORENCE NAT. MUS..... Flor. Nat. Mus.....	439
GLYPTOTHEK, THE, <i>Munich</i> ..... Glyp.....	440
HAGUE, THE, MUSEUM..... Hague .....	441
HAMPTON COURT, <i>Lond</i> .. .. Hamp. Ct.....	442
HERMITAGE, THE, <i>St. Petersburg</i> ... Hermit.....	443
LATERAN MUSEUM, <i>Rome</i> ..... Lat. Mus.....	444

	PAGE
LOUVRE, THE, <i>Paris</i> .....	Louvre..... 445
MADRID, THE PRADO.....	Madrid..... 456
NATIONAL GALL., <i>Lond</i> .....	Nat. Gall..... 457
NAPLES, NAT. MUS.....	Naples..... 461
PALACE OF THE CONSERV., <i>Rome</i> .....	Cap ..... 463
PINAKOTHEK, NEW, <i>Munich</i> .....	New Pina..... 465
PINAKOTHEK, OLD, <i>Munich</i> .....	Munich..... 467
PITTI GALLERY, <i>Florence</i> .....	Pitti ..... 470
S. KENSINGTON MUS., <i>Lond</i> .....	So. Kens..... 472
SPADA PALACE, <i>Rome</i> .....	Spada ..... 473
TORLONIA GALLERY, <i>Rome</i> .....	Torl..... 473
UFFIZI GALLERY, <i>Florence</i> .....	Uff..... 474
VATICAN PICTURE GALL., <i>Rome</i> .....	Vat..... 478
VATICAN SCULPTURES, <i>Rome</i> .....	Vat..... 479
VENICE, ACAD. OF FINE ARTS.....	Venice..... 485
VERSAILLES ( <i>Paris</i> ).....	Versail..... 488
VIENNA, BELVEDERE.....	Belv..... 497

# LIST OF ROUTES.

See pages 501-573.

ROUTE		ROUTE	
Alessandria—Genoa.....	52	Coire—Como .....	29
“ Milan.....	52	“ Zürich .....	28
Antwerp—Brussels .....	16	Cologne—Antwerp.....	17
“ Cologne.....	17	“ Berlin.....	59
“ London, <i>via Queen-</i>		“ Brussels .....	19
<i>boro</i> .....	10C	“ Mayence.....	20
“ Lond. <i>via Harwich</i>	10B	Como—Coire.....	29
“ “ <i>Steamer</i>	10A	“ Milan.....	45
“ Rotterdam.....	15	Cork—Dublin .....	1
Arona—Lucerne.....	25	“ Queenstown .....	1
“ Milan.....	44	Danube, The.....	63
“ Brieg.....	35	Dresden—Berlin.....	60
Bâle—Berne .....	32	“ Prague—Vienna ...	61
“ Heidelberg.....	22	Dublin—Belfast.....	2
“ Lucerne .....	23	“ Cork—Queenstown..	1
“ Zürich.....	27	Edinburgh—Glasgow, <i>via</i>	
Belfast—Dublin .....	2	<i>Lakes</i> .....	3A
Berlin—Cologne.....	59	“ Glasgow <i>direct</i> 3B,C,D	
“ Dresden.....	60	“ London, <i>Midland</i> .	5
Berne—Bâle.....	32	“ “ <i>Gt. N.</i> ..	6
“ Interlaken .....	31	Florence—Bologna.....	49
“ Lausanne .....	33	“ Pisa .....	51
Bingen—Mayence—Heidelberg	21	“ Rome .....	50
Bologna—Florence.....	49	Geneva—Chamonix.....	36
“ Milan.....	47	“ Lausanne.....	34
“ Turin.....	42	“ Paris, <i>via Macon</i> ...	39
“ Venice.....	48	“ “ <i>Pontarlier</i>	38
Brieg—Arona.....	35	“ Brieg .....	34
“ Geneva.....	34	“ Turin.....	40
Brussels—Antwerp .....	16	Genoa—Alessandria—Milan..	52
“ Cologne .....	19	“ Pisa.....	53
“ London .....	11	Glasgow—Edinb'gh, <i>via Lakes</i>	3A
“ Paris.....	18	“ “ <i>direct</i> 3B,C,D	
Chamonix—Geneva.....	36	“ London, <i>L. &amp; N. W.</i>	4
“ Martigny .....	37	Heidelberg—Bâle.....	22

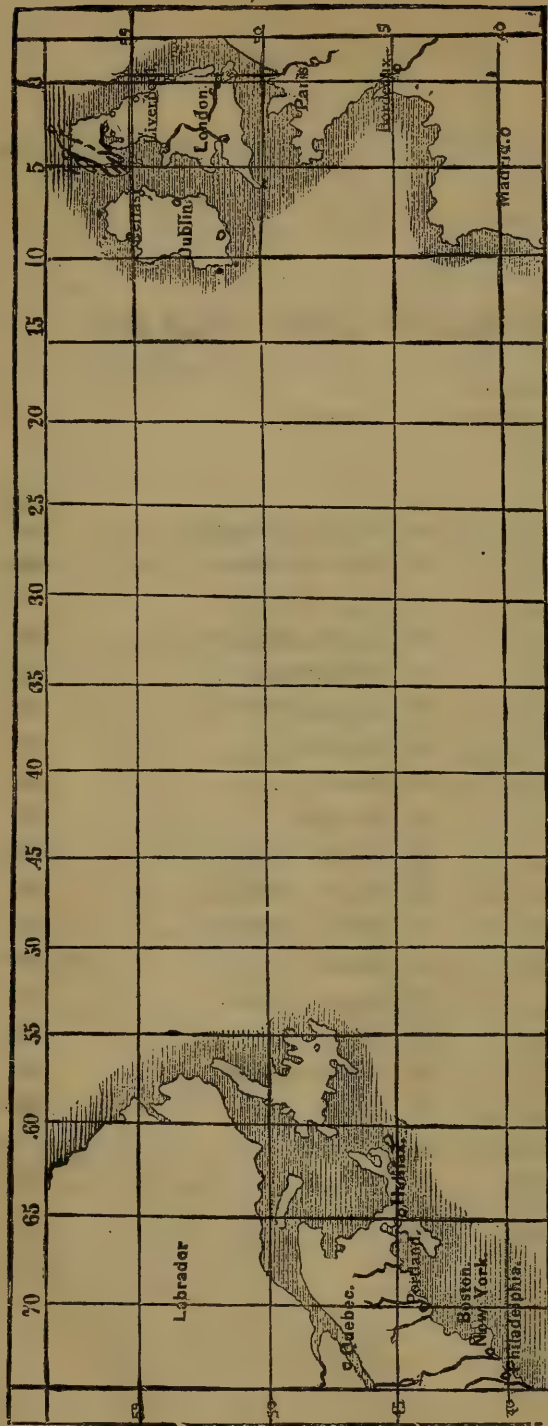
ROUTE		ROUTE	
Heidelberg—Mayence—Bin-		Milan—Venice.....	46
gen.....	21	Munich—Heidelberg.....	56
"    Munich.....	56	"    Verona .....	58
Interlaken—Berne.....	31	"    Vienna .....	62
"    Lucerne .....	30	"    Zürich .....	57
Lake Brienz.....	30	Naples—Rome.....	55
"    Como.....	29	Paris—Brussels .....	18
"    Geneva .....	34	"    Geneva, <i>via Macon</i> ...	39
"    Lomond, Katrine....	3A	"    " <i>Pontarlier</i> .....	38
"    Lucerne.....	25	"    Lausanne.....	38
"    Maggiore.....	25	"    London, <i>via Boulogne</i> ..	13
"    Thun.....	31	"    " <i>Calais</i> .....	12
Lausanne—Berne.....	33	"    " <i>Dieppe</i> ..	14
"    Geneva .....	34	"    Turin.....	41
"    Paris .....	38	Pass, The Brenner .....	58
Liverpool—London, <i>L. &amp; N. W.</i>	7	"    Brünig .....	30
"    " <i>Midland</i> ..	8	"    Simplon.....	35
"    " <i>Gt. W.</i> ..	9	"    Splügen .....	29
London—Antwerp, <i>steamer</i> ..	10A	"    St. Gothard.....	25
"    " <i>via Harwich</i> ..	10B	"    Tête Noire.....	37
"    " <i>Queenboro</i> ..	10C	Pisa—Florence .....	51
"    Brussels.....	11	"    Genoa .....	53
"    Edinburgh, <i>Midland</i> ..	5	"    Rome .....	54
"    " <i>Gt. N.</i> ..	6	Prague—Dresden.....	61
"    Glasgow, <i>L. &amp; N. W.</i> ..	4	"    Vienna .....	61
"    Liverpool, <i>L. &amp; N. W.</i> ..	7	Queenstown—Cork—Dublin....	1
"    " <i>Midland</i> ..	8	Rigi—Lucerne.....	24
"    " <i>Gt. W.</i> ....	9	Rome—Florence.....	50
"    Paris, <i>via Dover</i> ....	12	"    Naples.....	55
"    " <i>Folkestone</i> ..	13	"    Pisa .....	54
"    " <i>Newhaven</i> ..	14	Rotterdam—Antwerp.....	15
Lucerne—Arona.....	25	Spain and South of France....	64
"    Bâle.....	23	Turin—Bologna .....	42
"    Interlaken.....	30	"    Geneva .....	40
"    Rigi .....	24	"    Milan.....	43
"    Zürich.....	26	"    Paris .....	41
Martigny—Chamonix.....	37	Venice—Bologna.....	48
Mayence—Bingen.....	21	"    Milan .....	46
"    Cologne, <i>The Rhine</i> ..	20	Verona—Munich.....	58
"    Heidelberg.....	21	Vienna—Munich.....	62
Milan—Arona .....	44	"    Prague—Dresden ....	61
"    Bologna .....	47	Zürich—Bâle.....	27
"    Como.....	45	"    Coire .....	28
"    Alessandria—Genoa ..	52	"    Lucerne .....	26
"    Turin .....	43	"    Munich .....	57



# LIST OF MAPS AND PLANS.

---

	PAGE		PAGE
ATLANTIC OCEAN .....	xiv	ITALY, NORTHERN.....	554
AMSTERDAM .....	14	ITALY, CENTRAL .....	559
ANTWERP.....	21	LAKE LUCERNE .....	531
BERLIN .....	42	LAKES, SCOTTISH.....	509
BERNE.....	47	LIVERPOOL .....	193
BOLOGNA .....	52	LONDON ENVIRONS.....	196
BRUSSELS.....	58	LUCERNE.....	202
CATACOMBS, ROME .....	70	MILAN .....	246
COLOGNE.....	87	MUNICH .....	254
COPENHAGEN .....	93	NAPLES, ENVIRONS.....	259
DRESDEN .....	117	PARIS ENVIRONS.....	294
EDINBURGH .....	121	PÈRE LACHAISE.....	301
ENGLAND AND IRELAND .....	516	RHINE .....	524, 527
FLORENCE.....	133	ROMAN FORUM.....	335
FRANCE AND BELGIUM.....	520	ROME.....	340
FRANKFORT .....	139	SWITZERLAND.....	542
GENEVA .....	143	TURIN .....	386
GERMANY, CENTRAL.....	564	VENICE .....	390
GLASGOW .....	155	ZÜRICH .....	412
HEIDELBERG CASTLE.....	161		



### Atlantic Distances. As given by the U. S. Coast Survey.

Nautical miles.		Nautical miles.	
NEW YORK to SANDY HOOK, .....	16	NEW YORK to LIVERPOOL (England), ..	3,002
" " SOUTH SHOAL LIGHTSHIP (Nantucket) .....	208	" " HAVRE (France).....	3,200
" " SABLE ISLAND (Nova Scotia), .....	450	" " BREMEN (Germany).....	3,684
" " CAPE RACE (Newfoundland).....	1,006	PHILADELPHIA to CAPE MAY.....	95
" " INNISTRAHULL (Ireland).....	2,727	" " QUEENSTOWN.....	2,925
" " GLASGOW, <i>via</i> N. of Ireland,.....	2,821	" " LIVERPOOL.....	3,172
" " CAPE CLEAR (Ireland).....	2,694	CAPE CLEAR to QUEENSTOWN.....	61
" " QUEENSTOWN (Ireland).....	2,755	QUEENSTOWN to LIVERPOOL.....	247
" " LAND'S END (England).....	2,854	INNISTRAHULL to GLASGOW.....	94

# THE INDEX GUIDE.

---

## INTRODUCTION.

**Preparation.**—For a tour of three to six months in Europe, comparatively little preparation is necessary.

PASSPORTS, though no longer required in any of the countries of Central Europe, are yet desirable, especially for those travelling alone. They serve the purpose of identification in calling for letters *poste restante*, and will frequently gain admission to buildings otherwise closed to the public. For entering the territory of Russia a passport is indispensable.

The passport should always be carried upon the person; not in the trunk or valise. To procure a passport, address a letter to the "State Department, Washington," asking for "passport-blanks," and the requisite papers and instructions will be forwarded.

**WARDROBE**—*Ladies*: For the voyage, a half-worn silk or worsted dress, a warm woollen wrapper, a close hood or nubia, warm knit slippers, and a carriage robe. For travel, a dress suitable for the cars and for galleries, a drawing-room dress, winter underwear even in summer, linen for two or three weeks, a warm shawl, a gossamer waterproof, a duster, strong, easy boots, small, light toilet articles, and no excess of anything.

*Gentlemen* need a thick, strong, woollen business-suit, one extra suit, a duster, winter underclothing, linen for two or three weeks, a light woollen and a gossamer overcoat.

Whatever may be required beyond this outfit can readily be supplied as occasion may demand. Ladies usually over-estimate the requisites in respect to wardrobe, and quite as much underestimate the annoyance of constant packing and unpacking of needless clothing.

**LUGGAGE.**—Excess of luggage is a constant weariness, and on the Continent, a constant expense. Take what is absolutely needed, and nothing more. A supply against future possible

needs is not economy, as every article required can be purchased as cheap as here, or cheaper. In Italy, and some portions of Germany, no luggage is free.

"The warning cannot be too often repeated or too emphatically enforced on the traveller, that, if he values money, temper, comfort, and time, he will take as little luggage as possible."—*Murray*.

**TRUNKS.**—The best trunk is known as a "steamer trunk," and should be about 32 inches by 15 or 18 wide, and 12 or 15 deep, with a flat top. It should have a thoroughly strong lock, one or two good straps, firmly attached, and the owner's name (not initials) painted on the ends.

**EXPENSES.**—The cost of a tour may be estimated, all told, at from \$6 to \$10 per day. For purchases, at least three times the amount one thinks of spending.

**FUNDS** are best taken in a *letter of credit*, by which any desired amount may be drawn at any large city on the route. Nothing is gained (but worryment) by taking American gold.

A **STEAMER CHAIR** will be found desirable for the voyage. It should be marked with the full name, and can be stored until the return, at small cost.

**STATE-ROOM.**—The most desirable location of state-room is as near the centre of the ship as possible. Outside rooms are usually preferred; in some of the recent steamers, however, the inside rooms are among the most desirable, being equally well lighted and having better ventilation and less motion. Steamers having the saloon and state-rooms midship are much to be preferred to those having them aft. A state-room near the propeller is to be avoided unless one is absolutely proof against sea-sickness.

**EMBARCATION.**—Be on board at least one hour prior to the time announced for sailing. Have all that you wish to use on the voyage in one trunk, marked with the number of your state-room, and see that it is labeled on the dock, "*Wanted*," and the other trunks, "*Not Wanted*," or "*Below*." Have the wanted trunk sent to your state-room; the others, below. In the confusion of starting, guard well all small packages.

As early as possible arrange with the steward for a seat at the table. The most desirable places are promptly engaged.

**At Sea** count upon sea-sickness, and take it philosophically. It can neither be prevented nor cured, nor is it so dreadful. Keep on deck and in the open air as much as possible. Have a supply of brandy, lemons, and fruit. To protect the face from the effect of the sun and salt air, some starch or rice-powder, glycerine, and a thick, dark veil will be found very desirable. A Gulf Stream fog will often blister the face as effectively as a clear sun. Sluggish digestion should be promptly corrected. The stewardess or person who may attend upon one, should be rewarded according to services rendered—one to five dollars.



## Atlantic Steamship Lines.

<i>Anchor</i> .....	Sat., N. Y., 7 Bowling Green	Fri., Glasgow, 47 Union st.
<i>Cunard</i> .....	W., N. Y., 4 Bowling Green	Sat., Liverpool, 8 Water st.
<i>Guion</i> .....	Tu., N. Y., 29 Broadway	Sat., Liverpool, Guion & Co.
<i>Hamburg</i> .....	Th., N. Y., 61 Broadway	W., Hamburg, Admiral st., 33.
<i>Inman</i> .....	Th., Sat., N. Y., 1 Broadway	Tu., Th., Liverpool, 22 Water st.
<i>National</i> .....	Sat., N. Y., 69 Broadway	W., Liverpool, 21 Water st.
<i>N. G. Lloyd</i> ..	Sat., N. Y., 1 Broadway	M., London, 16 King Wm. st.
<i>Red Star</i> .....	N. Y., Weekly, 55 Broadway	Antwerp, B. von der Becke.
<i>State</i> .....	Th., N. Y., 53 Broadway	F., Glasgow, 65 Gt. Clyde st.
<i>Transatlantic</i> ..	W., N. Y., 3 Bowling Green	Sat., Havre, Grand Hotel, Paris.
<i>White Star</i> ....	Th., Sat., N. Y., 53 Broadway	Th., Liverpool, 10 Water st.

## Designation of Steamship Lines.

Each Line gives to the smoke-stacks of its vessels a distinctive color and mark as the designation of that Line.

<i>American</i> , red, with black and white band, and keystone.	<i>Inman</i> , black, with white band.
<i>Anchor</i> , black throughout.	<i>National</i> , white, with blk. top.
<i>Canard</i> , red, with black top.	<i>N. G. Lloyds</i> , black throughout.
<i>French</i> , red, with black top.	<i>State</i> , buff, red band, black top.
<i>Guion</i> , black, with red band.	<i>White Star</i> , yellow, black top.
	<i>Wilson</i> , red, wide black band.

## Ship Time

Is divided into watches of 4 hours each, commencing at 12, 4, 8. The time of each watch is divided into 8 bells, and is struck every half hour; thus 2, 3, or 7 bells signify the 2d, 3d, or 7th half hour of the watch. The watch from 4 to 8 P.M. is divided into two watches of 2 hours each, called "Dog Watches." A signal bell of one stroke is struck 15 min. before the "change of watch."

Going *eastward* noon will occur from 20 to 40 min. *earlier* each day, according to the distance made. Going *westward*, the same amount *later*.

## Difference of Time Between New York and

London .....	Hours, 4.56	Rome .....	Hours, 5.46
Paris .....	" 5.05	Berlin .....	" 5.50
Brussels .....	" 5.14	Vienna .....	" 6.02
Cologne .....	" 5.24	St. Petersburg .....	" 6.57
Milan .....	" 5.33		

**Nautical Lore.**—*Starboard*, the right side of the ship when looking toward the bow (green). *Port*, the left (red). *The masts* are the fore-mast, main-mast, and mizzen-mast. The parts of the mast are fore-mast, fore-top-mast, fore-top-gallant-mast, fore-royal-mast, and similarly for the other masts, thus, main-mast, main-top-mast, mizzen-mast, mizzen-top-mast, etc.

*Booms* are heavy spars to which the sails are attached—the jib-boom extending from the bowsprit; the flying-jibboom extending beyond the jibboom; the *main* and *mizzen booms* are attached to the main and mizzen-masts; the *spanker boom* extends aft from the mizzen-mast.

*Yards* are heavy horizontal spars, crosswise the ship, to which the sails are attached along up the masts.

The principal *sails* are the jib and flying-jib, long triangular sails, extending from the fore-mast to the jibbooms; and along the masts upward from the deck the try-sail, the fore-course or fore-sail, fore-top-sail, fore-top-gallant-sail, fore-royal-sail, fore-sky-sail; and similarly for each of the other masts, thus, main-try-sail, main-sail, main-top-sail, mizzen-top-sail, etc., and the spanker, the sternmost sail, extending from the spanker boom to the gaff. The *ensign* or ship's colors are attached to the gaff.

*Shrouds* are the ropes used to sustain the masts, and extend from the fore-top to the sides of the ship (*the rope ladders*). The other ropes used as supports of the masts are designated *stays*, and are named from that part of the mast to which they are attached, as fore-stay, mizzen-stay, fore-royal-stay, mizzen-top-gallant-stay, etc.

### The Atlantic.

On leaving the pier at New York the steamer heads southward.

To the east is NEW YORK with the conspicuous towers of the Post Office, the W. U. Telegraph buildings, and Trinity Church; at the extreme point of the city, Castle Garden; further e., the Brooklyn Bridge, the largest suspension bridge yet erected; e., Governor's Island, with Fort Columbus; w., Ellis Island. Thence across N. Y. Bay 10 mls. to the NARROWS, Staten Island lying on the w. with Fort Tompkins, and Long Island on the e. with Fort Hamilton. Entering the Atlantic, SANDY HOOK is seen to the w.

Forty mls. from Sandy Hook, on the coast of Long Island, is FIRE ISLAND LIGHT, and 80 mls. SHINNECOCK LIGHT. Passing these, the next landmark is the SOUTH SHOAL LIGHTSHIP, off Nantucket; possibly CAPE SABLE ISLAND, off Nova Scotia, and CAPE RACE LIGHT, on Newfoundland. These latter are more commonly seen on the return voyage.

THE BANKS, or Fishing Banks, or Newfoundland Banks, extending about 250 mls. in either direction, and lying at a very uniform depth of 200 to 300 ft., are noted alike for cod fisheries, fogs, and icebergs.

ICEBERGS.—The ordinary limit of ice is from March to August, between 45° and 55° lon. and above 42° lat. Icebergs are occasionally found outside this limit, both in date and location.

THE ROARING FORTIES.—From 40° to 50° lon., the prevalence of winds and generally disagreeable weather has given this part of the ocean this significant title.

Some of the lines take what is known as "the southern route," *i. e.*, going below the s. point of the "Banks;" others make the course direct from the S. Shoal Light Ship to Cape Race.

**To Glasgow:** The first land made is usually Arranmore, isl.; n., Tory Island Light, on the n. w. of Ireland; thence s., Maline Head, the n. pt. of Ireland; n., Innistrahull Isl. Lt.; n., in the horizon, Mull of Ooa, pt. of the Isl. of Islay; s., the Giant's Causeway; Rathlin Isl., at the entrance of the North Channel. Opp. Rathlin, *e.*, is Mull of Kintyre, a point of the Scottish mainland. Rounding the point, we enter the Firth of Clyde and head northward; w., Isl. of Sanda; Isl. of Arran; Isl. of Pladda, 2 lighthouses; opp., *e.*, is Ayr; w., Isl. of Bute; *e.*, Little Cumbræ, Great Cumbræ; w., Toward Pt.; turning eastward, s., Greenock, birthplace of Watt, the inventor of the steam engine, and burial-place of Burns' "Highland Mary;" n., Dumbarton; s., Renfrew, GLASGOW.

**To Liverpool:** First land, dist., n., Mizen Head; FASTNET LIGHT; Cape Clear on isl. at the s. pt. of Ireland. The island, containing 1,500 acres, possesses a church and the ruins of a castle. The lighthouse cliff is 455 ft. in height. Off the point is Fastnet Light, on a small, solitary rock. Lat.,  $51^{\circ} 26'$ ; lon.,  $9^{\circ} 29'$ . Distance to N. Y., 2,694 mls.; to Queenstown, 61; to Liverpool, 308 mls. Thence skirt along the coast to Queens-town; Saltee Isl.; Carnsore Pt.; enter St. George's Channel; *e.*, the coast of Wales, with the Snowdon Mts., 3,571 alt. Holyhead Lt., on Holy Isl., the nearest pt. to Dublin, 64 mls.; the Skerries Lt., off the n. w. pt. Anglesey; n., the Isle of Man; LIVERPOOL.

**To London and the German Ports:** The first land is the Scillies; thence coasting along the English side, Lizard Pt.; Start Pt.; the Bill of Portland; Rocken End (Isle of Wight); Beachy Head; Dunge Ness; Dover; opp. is seen the French coast. Enter the German Sea; round N. Foreland, pass Margate and Sheerness; enter the Thames; Gravesend; Woolwich; Greenwich; LONDON.

### Money.

*Legal Values* as established by the U. S. Treas. Dept.:

ENGLAND, *Pound*, \$4.866 = 20 sh.

FRANCE, BELGIUM, SWITZERLAND, *Franc*, and ITALY, *Lira*, 19.3 cts. = 100 centimes.

GERMANY, *Mark*, 23.8 cts. = 100 pfennigs.

HOLLAND, *Gulden* (florin), 38.5 cts. = 100 centimes.

AUSTRIA, *Gulden* (florin), 45.3 cts. = 100 kreutzers.

DENMARK, SWEDEN, NORWAY, *Kroner* (crown), 26.8 cts. = 100 ore.

RUSSIA, *Rouble*, 73.4 cts. = 100 kopecks.

SPAIN, *Peseta*, 19 cts. = 100 centavos.

**Coins** and their *Current Values* generally in European countries.

ENGLAND: *gold*, Sovereign (Pound), \$5; Half Sov., \$2.50; *silver*, Crown, \$1.25; Half Crown, 62 cts.; Shil., 25 cts.; 6d, 12 cts.

FRANCE, BELGIUM, SWITZERLAND, ITALY: *gold*, Twenty-franc Piece (designated Napoleon, Leopold), \$4; Ten-franc, \$2; *silver*, Franc, 20 cts. (Sou 1 ct.). Lira same as a franc.

GERMANY: *gold*, Twenty Marks, \$5; Ten Marks, \$2.50.; *silver*, Thaler (3 mk.), 75 cts.; Mark, 24 cts.; 50 pfg., 12 cts.; 25 pfg., 6 cts.

AUSTRIA (*gold* seldom used): *paper*, Gulden (Florin), about 40 cts.; *silver*, 20 kr., 8 cts.; 10 kr., 4 cts.; 5 kr., 2 cts.

RUSSIA (*gold*, Half Imperial, 5 roub., \$4; seldom used): *paper*, Rouble, 70 to 75 cts.; *silver*, Rouble, 80 cts.; 20 kop., 16 cts.; 10 kop., 8 cts.; 5 kop., 4 cts.

SPAIN: *gold*, Alphonso (5 Sp. dol.), \$5; *silver*, Sp. Dollar (5 pesetas), \$1; Peseta, 19 cts.; 50 centavos, 10 cts.; 25 centav., 5 cts.

**Photographs.**—In selecting photographs care should be taken to observe that they are *right-handed*. Through want of care in their preparation, the negatives sometimes become reversed, thus mutually transferring the right and left sides.

**Thermometer, Barometer, Weights, Measures.**  
See *Weights*.

### Abbreviations.

For abbreviations of the *Galleries*, see p. ix.

For abbreviations used in *Routes*, see p. 501.

Crowe and Cavalcaselle are referred to as *C. & C.*

ñ marked thus indicates the French nasal sound which has no corresponding sound in English, lying between our n and h. Thus, Macon (mah-coñ) is nearer coh than con.

\* Signifies of special importance, interest, or merit.

\*\* Of great excellence or importance—the gems of the Galleries.



# PART I.

ART, SCENERY, HISTORY, LEGENDS AND  
MYTHS.

“A man of culture, visiting for the first time the old homes of art and story, experiences about as much of pleasure as this world has to give.”—*Scribner's Monthly*.

“He who from travel would bring home knowledge, must take knowledge with him.”—*Dr. Samuel Johnson*.

## SCENERY, ART, HISTORY, LEGEND, AND MYTHS.

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**Aachen** (ah'-kn), *Ger.*: AIX-LA-CHAPELLE, *Fr.* (aiks'-la'-sha-pel'; *chapel of the waters*); the *Civitas Aquensis* or *Aquisgranum* of the Romans; pop. 75,000; a modern town, in which there remain of the ancient structures only the cathedral, the town hall, the corn exchange, and some of the gates.

It is noted especially for its associations with Charlemagne, being the place of his birth, coronation, favorite residence, and burial. For 7 centuries after Charlemagne, 814-1531, the coronations of the German emperors, 37 in number, took place in the Cathedral of Aix-la-Chapelle. It has also been the scene of 17 Imperial Diets, 11 Ecclesiastical Councils, and 3 Congresses of Peace.

The Imperial Insignia were kept here until 1793, when they were removed to Vienna, where they have since been preserved in the Imperial Treasury. From the Roman times this place has also been noted for its sulphur springs, which at the present time attract 30,000 visitors annually.

The CATHEDRAL or Münster Kirche was founded by Charlemagne, 796, and consecrated by Pope Leo III., assisted by 365 bishops.

To this was added a choir in 1353. The portion erected by Charlemagne was octagonal in form, with a 16-sided gallery, and crowned by a dome. Fragments of the mosaics with which the dome was decorated have recently been discovered beneath the whitewash, and an effort is now being made to restore the primitive decoration. Many of the columns for this early struc-

ture were brought from Italy. Of these, several of the most valuable were carried away by the French in 1794, but returned in 1815.

The *Choir*, erected in 1353, is decorated with fine modern stained glass windows, with scenes representing the life of the Virgin. The 14 statues by the pillars are probably of the same date as the choir. The pulpit was presented by Emp. Henry II. In the Sacristy are the Great Relics, which are exhibited only once in 7 years, attracting immense crowds upon the occasion; and the Smaller Relics, to which admission may be gained at any time (1 mark).

The *Great Relics*, preserved in a silver vase, were presented to Charlemagne by the Grand Patriarch of Jerusalem, and are held in the highest reverence by the devout. They consist of the swaddling-clothes, a scarf worn by Christ at the Crucifixion, a robe worn by the Virgin at the Nativity, and the cloth on which was laid the head of John the Baptist.

The *Smaller Relics* comprise a leathern girdle of Christ, a piece of the true cross, a girdle of the Virgin, a lock of the Virgin's hair, some bones of St. Stephen, and a piece of Aaron's rod.

Among these treasures are also the skull, a leg (called an arm) bone, and a hunting-horn of Charlemagne.

Beneath the centre of the dome is the *tomb of Charlemagne* bearing the words *Carolo Magno*. His remains were deposited here in 814. The tomb was opened in the year 1000 by Otho III., and the body, which was found seated upon a marble throne, was placed in a Parian marble sarcophagus. Directly above is a massive chandelier, presented by Emp. Fred. Barbarossa.

The *HÔTEL DE VILLE*, of the 14th cent., stands on the site of the palace where Charlemagne was born. It is especially noted for the Congresses which have here been held, and the treaties of peace which have here been signed, particularly those of 1748 and 1818.

The *CORN EXCHANGE*, probably of the 12th cent., is near the cathedral.

The *SPRINGS*, of which there are 8 located in the town and suburbs, are saline-sulphur, and of a temperature from 99° to 162°.

*ENVIRONS*: *Burtscheid*, 1 ml., celebrated for its baths; *Lousberg*, 2 mls., with delightful walks and a commanding view of the town; *Frankenburg*, 1 ml., a hunting-seat of Charlemagne, with a tower of his time still standing; the place where, after



the death of Fastrada, his queen, Charlemagne sat for days gazing in sorrow upon the lake. The pond is the lake in which, according to the legend, the magic ring of Fastrada was lost.

*Routes* : To COLOGNE, 1.30 hr., \$1.90; \$1.40; see Route 19. To BRUSSELS, 4 hrs., \$2.40; \$1.80; see Route 19. To ANTWERP, 4 hrs., \$2.60; \$2.00; see Route 17. Principal station on the s. e. margin of the city; Antwerp station on the n. w.

**Aare Glaciers** (glas'-e-a), *Switz.*; the UNTER-AARE and the OBER-AARE glaciers; to the w. of the Hospice on the Grimsel Pass; on the first of which Professor Agassiz made his residence, in 1841, for scientific observation.

**Abbotsford**, *Scot.*, the residence of Sir Walter Scott; 4 mls. from Melrose; on the banks of the Tweed; situation not especially commanding. Carriages may be obtained at Melrose. Visitors admitted daily (ex. Sun.; also closed in winter) to the Armory, Dining-Room, Breakfast-Room, Drawing-Room, and Library, 1 sh. Contains a collection of relics of exceeding interest; principally presented to the Baronet. Visitors are always accompanied by the custodian, who designates each important article, rendering unnecessary any specification.

*Grounds* not open to the public. Property now in the possession of Mr. Hope-Scott, who married the granddaughter of Sir Walter. See Route 5, Note 5.

**Achilles** (a-kil'-ees), the principal hero of the Iliad and of the siege of Troy; slew Hector and dragged his body to the ships. He was the handsomest and bravest of the Greeks, of whom he was the leader. **STATUE**: Glyp., No. 60.

**Actæon** (ak-tee'-on), *myth.* A celebrated hunter who, having beheld Diana and her nymphs bathing, was changed by the goddess into a stag, and torn in pieces by his own hounds.

**STATUE**: Br. Mus. 165.

**Addison, Joseph**, *Eng.*, b. at Lichfield; educated at Lichfield and Oxford; wrote the *Spectator* at Shaftsbury House, W. Brompton; d. 1719, at Holland House, Kensington, London; lay in state in the Jerusalem Chamber, and was buried in Westminster Abbey, Chapel of Henry VII., n. aisle. Monument in the Poets' Corner, s. aisle, representing him in his dressing-gown and surrounded by the Muses.

**Adonis** (a-doe'-nis), *myth.*; beloved by Venus; died from a wound received in the chase. From his blood sprung the anemone. So great was the grief of Venus at his death, that Adonis was permitted to spend 6 months of each year in the upper world.

and the remaining 6 with Proserpine in Hades, thus typifying summer and winter.

STATUES: Berlin, 104, 162; Naples, Capuan; Vatican, 396, \*443; Spada, 66.

**\*Adoration of the Lamb**, a celebrated painting by the van Eycks—in the Cathedral of St. Bavon, Ghent. It consisted of 2 principal pictures, each covered with double panels; in all, 24



Adoration—van Eyck.

pictures. The upper central portion was of 3 sections, God the King, and on the sides, the Virgin and John Baptist; on the inside of the wings are angels singing, and Adam and Eve. The lower central portion is an extensive scene with the Lamb in the centre, and groups of martyrs and saints in the foreground, and towers in the distance. In the 4 sections of the wings are groups coming to worship. Beneath was a representation of Hell. The panels, when closed, presented 8 sections, in which were single figures of angels and saints. Altogether, there are exceeding

300 well-finished heads. The various parts of this picture are now dispersed, 6 panels being in the Berlin Museum (for which \$75,000 were paid); 2, "Adam and Eve," in the Brussels Museum; whilst the "Hell" is lost. The other portions remain in Ghent. Napoleon carried the picture to Paris, but it was restored in 1814. Of all the works attributed to Hubert van Eyck, this alone is known to be genuine. A century after its completion, a copy was made for Philip II. of Spain. A second copy of the inner picture is now in the Antwerp Museum.



Adoration (*Closed*).

"That this wonderful performance, when finished and exhibited, should have been looked at with exceptional interest, is not surprising. It was the finest picture of the age in Belgium; remarkable for its perfection of technical handling, and eminently calculated to captivate a public full of the fervor of religion. When open, it represented the "Sacrifice of Christ," and the "Triumph of the Church Militant;" when closed, it displayed, in prominent positions, the portraits of the donors."—*Crowe and Caval.*



Æschines—*Naples*.

**Æneas** (e-nee'-as), *myth*; son of Venus; the leader of the Trojans in the Trojan war. The hero of Virgil in his *Æneid*, who, fleeing from burning Troy, went to Italy and founded Rome.

**Æschines** (ess'-ke-nee-z), an Athenian orator, B.C. 389. He delivered a celebrated oration against Demosthenes, to which the latter replied in his more celebrated oration "On the Crown."

**STATUES:** Cap., IV. 61; Hermit., 60 Naples, 572 (315); ( ). \*\*Marble statue, found at Herculaneum. It represents an Athenian orator, clad in a mantle with the r. arm across the breast, as if in the act of pronouncing an oration.

"The noble statue of Æschines is the finest work of the whole collection, the grandest embodiment of high intellectual power and calm dignity of character that ever was expressed in marble. The attitude,



the simple and expressive disposition of the drapery, and the elevated air of the head, make this statue one of the most precious legacies which antiquity has bequeathed to us." — *Hillard*.



*Æsculapius—Berlin.*

**Æsculapius** (ess'-cu-lá-pe-us), *myth*; the god of medicine whom Jupiter killed, fearing lest by his arts men might escape death. Represented with the serpent coiled around his staff; usually draped to the chest or shoulder.

STATUES: Berlin, 17, 41, 64, 76, 87, 276; Cap., III., 5; Conserv., 86; Naples 123 (94); Torl., 92; Vat. (Br.), 17, (Chi.) 113, 444, 454.

**Agamemnon** (ag'-a-mem'-non), *myth*; married Clytemnestra; a leader of the Greeks in the siege of Troy. Having killed a stag sacred to Diana, the goddess sent a pestilence into the army. To appease her anger, Agamemnon consented to sacrifice his daughter Iphigenia, who, however, at the moment of sacrifice, was rescued by Diana herself.

**Agasias** (a-ga'-se-as); HEGASIAS, Greek sculp.: I. AGASIAS, son of Dositheos, about 400 B.C., sculp. of the Borghese Gladiator in the Louvre. II. AGASIAS, son of Menophilus of Delos, about 100 B.C. III. AGASIAS, father of Heraclides.

**Ageladas** (aj-é-la-das), Greek sculp., 540 B.C.; the instructor of Phidias, Myron, and Polycleetus.

**Agesander** (aj'-e-san'-der), of Rhodes, who, with his sons Polydorus and Athenodorus, sculptured the Laocoön.

**Agnes, St.**, 304 A.D.; a Roman maiden, who, declining the suit of the son of the prefect, was ordered to become a Vestal Virgin. Declaring she would serve none but the Lord, she was sent to a house of infamy, where the soldiers stripped her of her garments. Praying for protection, her hair immediately grew and covered her whole person. The prefect's son now coming in, in answer to her prayers, he was struck with instantaneous blindness. Upon this she was condemned to be burned, but the flames did her no harm, whilst they consumed her executioners. At last an end was made to her life by the sword. She was buried where the Ch. of St. Agnes now stands, beyond the Porta Pia, Rome. Usually represented with a lamb.



**Agnes, St., Catacombs of;** *Rome*; 1 ml. beyond the Porta Pia, and  $\frac{1}{2}$  ml. beyond the ch. of St. Agnes. Stairway supposed to be of the time of Constantine. The galleries are hollowed into *loculi* of various sizes. Farther on will be observed a *sedilia*, or seat of the priest, cut in the rock; an altar, a credence table, and many paintings. Few of the sarcophagi now contain remains.

**Agnes, St., Fuori le Mura, ch.,** *Rome*; 1 ml. beyond the Porta Pia. One of the least changed of the ancient churches of Rome. Founded, 324, on the spot where the remains of St. Agnes were discovered. Recently restored, and now one of the most beautiful churches of the city. The festival of St. Agnes takes place on Jan. 21st, in which occurs the ceremony of blessing two lambs, placed upon the altar and decorated with flowers.

**Agonalis** (ag-o-nay'-lis), **Circus,** *Rome*; the modern Piazza Navona, which still shows the elliptical outline; built by Alex. Severus. See *Navona*.

**Agostino, S.** (ag-os-tee'-no); ch., *Rome*, 1483, restored 1740, contains a \*fresco, Isaiah and 2 angels, by Raphael, on the 3d pilaster on the l. of the nave. R. transept is St. Augustin by Guercino; near the entrance is a \*group of the Virgin and Child, by Sansovino. The Madonna over the high altar is a Greek work from Constantinople. This was the first Roman ch. with a dome.

**Agrippa, M. V.,** B.C. 63-12, Roman Consul. Commanded the fleet at Actium; built the Pantheon, B.C. 27; married Julia, dau. of Augustus, by whom he had 2 daughters, Julia and Agrippina, and 3 sons. BATHS OF, see *Pantheon*.

**Agrippina** (ag-re-pí-nah); (I.), dau. of Agrippa and Julia, gd. dau. of Augustus, wife of Germanicus, mother of Caligula and Agrippina II.; starved by Tiberius. AGRIPPINA (II.), mother of Nero; married Emp. Claudius, whom she poisoned to make way for her son, A.D. 54. Assassinated by Nero in 59.

**Aix-les-Bains** (akes'-lay-baî; *warm springs*), *Fr.*; the Roman Aquæ Allobrogum, or Aquæ Gratinæ; pop. 4,000. Triumphal arch erected by L. Pom. Campanus in 3d or 4th cent. Temple of Diana in the Presbytery garden. See Route 40, Note 3.

**Aix-la-Chapelle** (akes'-la-sha-pel'). See *Aachen*.

**Ajax, Greek.** In the Trojan war, second only to Achilles; conquered by Ulysses.

STATUES: Naples, 246.

**Alban Hills, Ital.,** about 18 mls. s.e. of Rome, site of Alba Longa; on the summit was the temple of Jupiter Latiaris.

**Albani, Francisco** (al-bah'-nee), or **ALBANO** ; 1578-1660, *Bologna*. Friend of Guido. Studied in the Sch. of the Carracci ; assisted An. Carracci to decorate the Farnese Palace. He afterward decorated the Verospi Palace, now Torlonia, and painted in Turin and Bologna. Subjects are landscapes and figures, both religious and mythological. The latter was especially adapted to his talent, which had more of beauty and grace than power. He delighted in painting children, disposing them in groups about the principal figures. His religious pictures are numerous. His especial favorite was an Arcadian landscape with gods, goddesses, and amori in repose ; his skies are usually a deep blue.

His works are to be found in all the principal galleries.

PRINCIPAL WORKS : Bolog., Nos. 1, 82 ; Borgh., 11-14, The Seasons : Brera, 323, 459 ; Cap., 9, 142 ; Dresd., 494-5-6-7, 560-2 ; Hermit., 203-4 ; Louvre, 1, 2, 11, 12 ; Munich, 1235 ; Turin, 260-4, 271-4 ; Uff., 1044, 1094.

**Albani Villa** (al-bah'-nee), *Rome*. Tu. by permit from Palace Torlonia, Piazza Venezia, No. 135. The Albani family having displeased Napoleon I., he caused 294 of the finest statues of their collection to be carried to Paris, which, though restored to the family by the treaty of 1815, were never brought back. This collection, now scattered, was the basis of Winckelmann's studies. The present collection embraces a limited number of fine works.

**Albano** (al-bah'no), *Ital.* ; on the Alban Hills, 18 mls. from Rome, on the Via Appia ; modern town built on the ruins of the villa of Pompey.

**Albert Hall of the Arts and Sciences**, *Lond.*, opposite the Albert Memorial, Hyde Park. Seats for 15,000 ; used for grand concerts and exhibitions.

**\*\*Albert Memorial**, in Hyde Park, *Lond.* ; erected to the memory of Prince Albert ; one of the most imposing monuments in the world. It is in the form of a Gothic canopy surmounted by a spire rising to the height of 175 ft. Under this canopy is a gilt bronze sitting stat. of the Prince Consort, 15 ft. high. The monument is supported by a base 130 ft. sq., approached on the four sides by steps.

Upon the corners of the base are four fine marble groups : **\*\*Europe**, by McDowell ; *Asia*, by Foley ; *Africa*, by Theed ; and **\*\*America**, by Bell. Above these are smaller groups : Agriculture, by Marshall ; Manufactures, by Weeks ; Commerce, by Thornycroft ; Engineering, by Lawlor. Around the basement, above the steps, are over 200 life-size figures of renowned artists, philosophers, scholars, and authors.

**Albertville, Fr.**, 14 mls. by rly. from Chamouset, on the Paris-Turin Rly. Pop. 4,500. Carriage-road to Sallanches.

**Alemanni** (al-e-man'-ni), a confederation of German tribes from the Danube to the Main, who first met the Romans in the time of Caracalla.

**Aletsch Glacier** (ah-letsh' glas'-e-a), *Switz.*, amid the peaks of the Bernese Oberland; extending 15 mls., and being the largest ice-field of the Alps. Fine view of the glacier from the Furca and the Simplon Passes. Approached from Brieg, Interlaken, and Meiringen.

**Alexandra Palace, Lond.**; a popular resort for amusement. Muswell Hill, 6 mls. from Lond. by rly. from Moorgate Street Station.

**Alfani** (al-fah'-nee), **Dominico di Paris**, 1483-1554? b. Perugia, *Ital.* Pupil of Perugino. Little originality.

**Alhambra.** See p. 571.

**Allori** (al-lo'-ree), I. ALESSANDRO, 1535-1607, b. *Florence*. A painter of portraits and horses. II. ANGIOLO, called *Bronzino*. III. CRISTOFORO, 1577-1621, son of I.: painter of portraits and landscapes. He executed a number of pictures for the Medici. His most celebrated work is the Judith, in the Pitti, No. 69. Replicas exist in the Belvedere and Uffizi. His portraits are remarkable for beauty of color, and he was equally happy in his landscapes. Some of his copies of Correggio's Magdalen for a long time passed for duplicates by the master himself. The Uffizi has 16 Al. Alloris, and 9 Cr. Alloris.

**Alps, The.** The principal divisions of this extensive range of mountains are the Maritime Alps, extending from the Mediterranean Sea, near Nice, to Monte Viso against the sources of the Po; the Cottian Alps, from Monte Viso to Mt. Cenis; the Graian Alps, from Mt. Cenis to Mt. Blanc; the Pennine Alps, from Mt. Blanc to Monte Rosa; the Lepontine Alps, from Monte Rosa to Mt. Bernardin; the Rhétian Alps, from Mt. Bernardin to Mt. Croce; and the Carnic Alps, from Mt. Croce to the river Mur, constituting the Central Chain. Also a northern branch, comprising the Bernese Alps, extending from Mt. Blanc to Lake Lucerne; the Alps of St. Gall, from Lake Lucerne to Lake Constance; and the Noric Alps, from Lake Constance eastward to Vienna.

The Alps are divided into the Low Alps, *i.e.*, below 5,500 ft. in height; the Middle, 5,500 to 8,000 ft., and the High, above 8,000 ft., or above the snow-line.

The Principal Peaks of the *Central Chain* are:

Mont Blanc.....	Alt. ft. 15,781	Dom.....	Alt. ft. 14,941
Monte Rosa.....	“ “ 15,364	Gt. Matterhorn.....	“ “ 14,705

Of the *Bernese Alps*:

Finsteraarhorn.....	Alt. ft. 14,026	Mönch.....	Alt. ft. 13,468
Aletschhorn .....	“ “ 13,773	Schreikhorn .....	“ “ 13,386
Breithorn.....	“ “ 13,685	Eiger.....	“ “ 13,041
Jungfrau .....	“ “ 13,671		

Principal Passes over the *Central Chain* are:

**FRENCH.**—The Cornice Road, from Nice to Genoa, along the Mediterranean. The Mont Cenis, from Modane to Susa, road built by Napoleon, 1802; alt., 6,950 ft.; little used at present, from the mountains being tunnelled for the railway. The Little St. Bernard, from Chambery to Aosta; alt., 7,240 ft.; probably the route of Hannibal, B.C. 218.

**SWISS.**—The Great St. Bernard, from Martigny to Aosta; alt., 8,110 ft. Little used at the present time. The Simplon, from Brieg to Milan; alt., 6,594 ft.; see Route No. 35. The St. Gothard, from Lucerne to Milan; alt., 6,936 ft.; see Route No. 25. Now tunnelled for the Gothard railway. The Bernardino, from Coire to Lake Maggiore; alt., 6,778 ft. The Splügen, from Coire to Milan, *via* Como; alt., 6,945 ft.; see Route No. 29.

**AUSTRIAN.**—The Engadine, from Innsbruck to Como; alt., 5,941 ft. The Stelvio, from Innsbruck to Como; built 1820, by Austria; alt., 9,045 ft., being the highest pass over the Central Chain traversed by a carriage-road. The Brenner, from Innsbruck to Verona, the only pass over which a railway is carried; alt., 4,485 ft.; see Route No. 58.

*Passes of the Bernese Alps.*

Among the more noted Bernese Passes are: The Brünig, from Lucerne to Interlaken; fine carriage-road; alt., 3,395 ft.; see Route No. 30. The Col de Balme, from Martigny to Chamonix; mule-path; alt., 7,231 ft. The Col de Forclaz, from Martigny to Chamonix; carriage-road; alt., 5,020 ft.; see Route No. 37. The Furca, from Andermatt to Brieg, along the valleys of the Reuss and Rhone; carriage-road, passing the \*\*Rhone Glacier; alt., 7,992 ft. The Gemmi, from Thun to Leuk; bridle-path; alt., 7,553 ft.; fine view of the Rhone Valley. The Grimsel, from Meiringen to the Furca, passing the \*\*Falls of Handeck; bridle-path; alt., 7,103 ft.

**Ambro'-gio, St.** (-zhee-o), ch. *Milan*; founded in the 4th cent. on the ruins of a temple of Bacchus. Present structure dates from the 12th cent. Chiefly noted as being the place of the coronation of the Lombard kings and German emperors. After the time of Fred. Barbarossa (1180), the crown was kept at Monza, where it now remains, it having been used at the coronation of 34 kings, Emp. Ch. V., and Napoleon I.

**Amiens** (ahm-i-ān), *Fr.*; pop. 67,000; ancient capital of Picardy. \*\*The Cathedral, 1220, is one of the finest in Europe; spire 422 ft.; towers unfinished; three rose windows nearly 100 ft. in circ. The 116 carved wood stalls are unsurpassed by any known. The head of John Baptist is claimed among the



relics. In this cathedral Edward III. paid homage to Philippe of Valois, 1329; Chas. VI. married Isabeau, 1385; and the treaty of Ed. VI. of Eng. and Henry III. of Fr. was signed, 1550.

Amiens was the birthplace of Peter the Hermit, whose statue stands in front of the cathedral. The city was captured by the Spaniards, 1597; retaken by Henry IV., 1598; taken by the Germans, 1870. Gambetta here descended in the balloon by which he escaped from Paris, Oct., 1870.

**Am-phi'-on**, *myth*, son of Jupiter and Antiope; married Niobe. See *Farnese Toro*.

**Amphitheatrum Castrense** (am'-fe-the-á-trum), *Rome*. Upon the s. side of St. Croce in Gerusalemme, incorporated into the city wall, are 16 brick arches of this theatre. It is supposed to have been built in the time of Tiberius, for the amusement of the Prætorian Guard.

**Am-phi-tri'-te**, *myth*, wife of Neptune, mother of Triton.

**Am'-pho-ra**, a vessel with a long, narrow neck, and handles on either side; pointed at the base, that it might be thrust into the ground to stand. Used for wine, oil, and other liquids.

**Amsterdam**, *Hol.* Lat. 52° 22'; Lon. 4° 23' E.; on 90 islands connected by 250 bridges; pop. 322,000. The dam across the Amstel, whence its name, was built about 1205. The prosperity of the city dates, however, from the misfortunes and decay of Antwerp under Spanish tyranny and the Inquisition.

THE DAM is the centre of business, around which are the Palace, the Exchange, and the New Church. In the centre rises the Fountain Monument, erected 1856, in honor of the Dutch soldiers who fell in the war of 1830.

*Principal Places of Interest*: the Palace, \*\*Rijks Museum, Museum van der Hoop, the Fodor Museum, and the Zoölogical Garden.

THE PALACE, formerly the Stadthuis, 1648, was constructed upon nearly 14,000 piles, and is the finest building in the city, having numerous apartments finished in white marble. It has many battle-flags and a few pictures. It is the residence of the king when in the city.

THE CHURCHES, despoiled of their decorations in the Reformation, now possess little interest. Gentlemen, during service, sit with hats on or off, at pleasure.

ART GALLERIES. \*\*Rijks (Royal) Museum. See Part II., *Amsterdam*, Rijks.



The Fodor Museum, principally modern works. Daily, ex. Tu., small fee.

The ZOÖLOGICAL GARDEN, one of the best in Europe, is open daily in summer, 6 A.M.—10 P.M. 50 c.

*Routes:* To ROTTERDAM, 1¼ hrs., \$1.50; \$1.14. To THE HAGUE, 1¼ hrs., \$1.25; \$1. To ANTWERP, 3½ hrs., \$3.75; \$2.86. Principal station on the s.e. margin of the city.

**Andrea della Fratte, S.**, ch. *Rome*, via da Capo di Case. In 2d chapel, r. is a mon. to Lady Falconet, by Miss Hosmer; on the last pillar, r., tomb of Schadow, the sculptor; in 3d chapel, l., tomb of Angelica Kauffman.

**Andrea della Valle, St.**, ch. *Rome*, 1591, near the Piazza Navona; celebrated for the frescoes by Domenichino, in the tribune—among his finest works. The church and adjacent houses are supposed to stand on the ruins of the Theatre and the Curia of Pompey, the place of Cæsar's assassination.

**Andrew, St.**, represented leaning on his cross, with a book in his hand. Patron saint of Scotland, Burgundy, and Russia.

**Angeli, S. M. degli** (dale'-ye), ch., Piazza di Termini, one of the most imposing in Rome, arranged by M. Angelo, 1555, out of the great hall or Cella Calidaria of the Baths of Diocletian. It has since been much altered. The pavement is now 8 ft. above that of the Thermæ, and the columns are buried to that extent, only 8 of which are antiques. In the vestibule is the tomb of Salvator Rosa.

In the Transept, r. \*statue of St. Bruno, by Houdon, of which Clement XIV. said: "It would speak, if the rules of his Order did not prescribe silence."

"I thought it good, but scarcely worthy of vast admiration."—*Hawthorne*.

Of the many paintings, Domenichino's St. Sebastian is among the most noted.

"I think this really a great picture."—*Hawthorne*.

**Angelico, Fra**, GUIDO DI PIETRO DA FIESOLE (fee-a'-so-lay), GIOVANNI, 1387-1455; b. at Viccio, Italy. Painted only devout and saintly subjects, for which he would accept no remuneration. His works are wrought with the greatest care and exquisite finish.

His coloring is pure, clear, delicately softened, and admirably adapted to the serene, saint-like expression he sought to delineate. He possessed no facility in representing malignant passion.

\*The Madonna in the Uffizi, No. 17, surrounded by an arch of



twelve angels, with the predella and wing pictures, forms one of the most exquisite of his works, and one of his best known. Formerly in a room upon the east corridor ; now in a small room leading from the west corridor.

Died at Rome, entombed in the ch. of S. M. Sopra Minerva.

"His angels are the purest type to which imagination has consented. By no other hand are these beings of another sphere depicted so genuinely as the gentle guardians of man."—*Lübke*.

"How the kingdom of heaven, the home of the angels, saints, and blessed ones, was mirrored in the devout imagination of that early time, we learn most accurately and completely through him, so that his pictures will ever remain of the highest worth to history."—*Burckhardt*.

"Never in the whole range of pictorial art have the inspired fervor of Christian feeling, the angelic beauty and purity of which the soul is capable, been so gloriously interpreted."

"I remember an 'Annunciation' by him in Perugia, in which the Virgin is candor and gentleness itself ; and how beautiful the two hands so piously clasped ! Alongside of this is the 'Nativity ;' before the delicate infant Christ, with dreamy eyes, two angels in long robes offer flowers ; they are so youthful, and yet how grave ! These are the delicate touches which subsequent painters are not to recover."—*Taine*.

PRINCIPAL WORKS : Flor. Acad., I. 34 ; II. 19, 22 ; III. 11, 19, 20, 24, 40, 41 ; Louvre, 182 ; Madrid, 14 ; Parma, 429 ; Pitti, 373 ; Turin, 93-4 ; Uff., 17, 1162, 1184, 1290, 1294 ; Vat., two pictures.



Angel—*Fra Angelico*.

**Angelo, Michael, MICHELAGNOLO BUONARROTI, 1475-1564 ;** was born at Castel Caprese, near Arezzo, Italy. Early placed under the instruction of Ghirlandaio, his genius soon became so apparent that Lorenzo de Medici, Governor of Florence, invited him to reside and pursue his studies in his palace. At 21 he was invited to Rome, where he executed the Drunken Bacchus, now in the Uffizi. La Pietà in St. Peter's followed, and made him not only famous, but gave him rank as the first sculptor of his time. Returning to Florence, he completed a Madonna, now at Bruges, and at the same time painted his Holy Family, now in the Tribune, Florence.

At 26 he commenced his David, and, though doing all the work, it was completed in four years. At 30 he was called to Rome



by Pope Julius II., and commenced a celebrated Mausoleum to be erected in St. Peter's.

A misunderstanding having arisen between him and the Pope, he returned hastily to Florence, where, whilst it was being adjusted, he sketched his celebrated cartoon of "Soldiers Bathing."

A reconciliation having been effected, the Pope called Angelo to Bologna, where he commissioned him to erect a colossal bronze statue of the Pope. Afterward he was called to Rome to deco-

rate the Sistine Chapel. In these paintings the advance upon the style hitherto prevalent is so marked that they may be said to introduce the epoch of modern painting. The subjects are chiefly Biblical. In 1513 he resumed work on the Mausoleum and completed his Moses, now in S. Pietro in Vincoli; and nearly finished the Slaves, now in the Louvre.

For some years the country was disturbed, and Angelo was much disheartened. In 1524 he commenced work upon his two celebrated statues of the Dukes de Nemours and d'Ur-



Michael Angelo.

bino—Giulio and Lorenzo de Medici—when political disturbances put a period to further labor. Six years later, peace having been restored, he resumed his chisel, and in a few months the four colossal figures, Day and Night, Morning and Evening, were wrought out. In 1534, at the pressing demand of Pope Paul III., Angelo commenced his Last Judgment in the Sistine Chapel, upon which he continued 6 years without assistance. When he had reached the age of 70 he was commissioned as the architect of St. Peter's. His last work was the construction of a church, the S. M. degli Angeli, from the ruins of the Baths of Diocletian.

He has two paintings in the Uffizi, No. 290, and No. 1139—the last, the only finished picture of his known.

He died in Rome, 1475, at the age of 89, and is entombed in Florence in the Church of Santa Croce. He was never married, but in his later life became deeply attached to Vittoria Colonna.

"Urged on by a strong subjective impulse, he scorned to follow the laws of architectural creation, composed only on a grand scale, aimed at a strong general effect, and cared little for the form of the details."—*Lübke*.

"Beauty, repose, symmetry, and grace, he eschewed; expression and individuality he aimed not at; detail of drapery or ornament he scorned. We arrive, therefore, at some estimate of the stupendous nature of that power and subjective instinct which, in the absence of all these qualities, still takes our admiration by storm."—*Kugler*.

See *Moses, Sistine Chapel, Last Judgment, and Medicean Chapel*.

\***Angelo, House of**, near S. Croce, Florence, via Ghibellina, M. and Th.,  $\frac{1}{2}$  fr.; contains many sketches, designs, and models by Angelo. Bust in bronze taken after death.

**Angelo, S., Castle of, Rome**; the tomb of Hadrian, by whom it was erected, A.D. 130. It is a circular tower upon a quadrangular base, in imitation of the tomb of Augustus. Originally the tower was two stories in height above the base, and was covered with Parian marble. The remains of Hadrian, Lucius Verus, the Antonines, M. Aurelius, Commodus, and Sept. Severus, were deposited here.

In 498 the Pope removed the bronze fir-cone to St. Peter's, afterward to the Museum of the Vatican. In 423 the tomb was converted into a fortress; 537, besieged by Vitiges, and in the defence, its statues and cornices were hurled down upon the besiegers. From the 9th to the 13th century it was the stronghold of the popes, and was the scene of constant intrigue and crime.

Beatrice Cenci was confined here for 12 months before her execution. As now seen, only the basement is of the structure of Hadrian. The tower was erected by Urban VIII., and the top added by Paul III. There is little to be seen within.

**Anna, St.**, the mother of the Virgin Mary. Her reputed body was brought to Constantinople from Palestine, 710.

**Anthony, St., Egypt**, 357. Renouncing the world, he lived so pure and holy a life, as a hermit, that Satan sent demons to tempt him. These assumed the forms of dragons, imps, scorpions, monsters, and lovely women—all to no purpose. The Temptation of St. Anthony is a favorite subject of Teniers.

**Antinous** (an-tin'-oo-us), a youth of great beauty, the favorite and companion of Hadrian; drowned in the Nile, A.D. 122, and, by order of Hadrian, enrolled among the gods.

**BAS-RELIEF: Villa Albani**; \*\*Antinous Crowned.

"After the Apollo and the Laocoön, this is perhaps the most beautiful monument which time has transmitted to us."—*Winckelmann*.

**STATUES**: Berlin, 236, 263-4-5; Br. Mu., 20; Cap., I. \*\*13; VI. 54; Louvre " ); Naples, \* 194 (114), 349; Vat., 540, 545; Lateran, \*head.

**\*THE ANTINOUS OF THE CAPITOL**, Hall of the Gladiator, No. 13, was found at Hadrian's Villa, 1730.

"This exquisite statue has commanded the admiration of all critics by its exceeding beauty."—*Murray*.

"The statue of Antinous is not merely beautiful, but it is beauty itself. Like all his busts and statues, the expression is that of Elysian beauty, melancholy grace. He has the air of a man ever looking into his own grave. The limbs, the figure, the turn of the head, which droops as if with a weight of unshed tears, are so admirable that they can only be praised in superlatives. He wears an air of languor and satiety, as if he were weary of the sunshine in which he basked, and felt the serpent's sting under the flowers.—*Hillard*.

**\*\* Vat. Gall. of Sculp.** No. 540, a colossal stat., nude, in a pensive attitude, with both arms extended downward, and the left foot partly raised. Somewhat resembles Meleager. Hair knotted in the Roman style. The drapery, the original of which was probably of bronze, is a modern restoration of inferior marble. Formerly known as the Braschi Antinous. Found at Palestrina, 1773.

"Characterized by an expression of thoughtful melancholy in the drooping head, by brows overshadowed by clustering curls, and by a suggestion of sadness in the curve of the voluptuous mouth."—*Lübke*.

*Vat. Gall. of Sculp.* No. 545, bust, found at Hadrian's Villa, 1790.

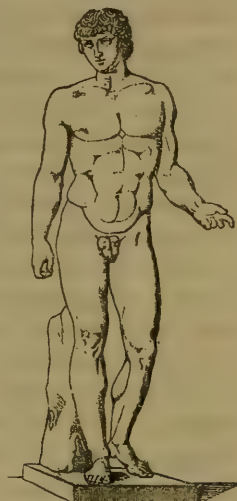
**An-ti'-o-pe**, *myth*, mother of Amphiion and Zethus, wife of Lycus, King of Thebes. See *Farnese Toro*.

**An-to-ni'-nus, M. Aurelius, Column of.** See *Aurelius*.

**Antoninus Pius.** Rom. Emp., A.D. 138–161; one of the best rulers that ever sat upon a throne. His reign was a suspension of war, violence, and crime.

**Antony, Marc, ANTONIUS:** *Rome*, b. B.C. 83. His mother was Julia, sister of Julius Cæsar. He pronounced the oration over Cæsar's body; was one of the Second Triumvirate; became enamored of Cleopatra; being defeated at Actium by Augustus, he put an end to his own life, B.C. 30.

**Antwerp** (*on the wharf*), ANTWERPEN, ANVERS, *Belg.*, is situated on the Scheldt, 60 mls. from the sea. In the 16th cent. Antwerp was the leading commercial city of Europe, having a thousand business firms, and the Scheldt often floating at one



Antinous—Vatican.



time not less than 2,000 ships. Since that time the city has experienced numberless misfortunes from civil and religious wars, jealousy, and tyranny. In 1790 the population, which two centuries before had reached 200,000, numbered but about 40,000. Under Napoleon the domination of the Dutch was broken, 1794, and Antwerp began to recover that importance as a seaport which her excellent situation naturally bestows. At the present time her pop. is upward of 160,000, and the number of vessels visiting her port nearly 6,000 annually.

In Art, Antwerp is second only to Florence, claiming among her distinguished masters, Rubens, van Dyck, Q. Matsys, Teniers, Jordaens, de Crayer, and Snyders.

*Principal Objects of Interest*: The Cathedral, the Museum, the Churches of St. Paul, St. Andrew, St. Jacques.

The visitor, however, will find in the general appearance of the old city, its narrow, crooked streets, its quaint architecture, and the peculiar dress and manners of the laboring classes, an unfailing source of interest.

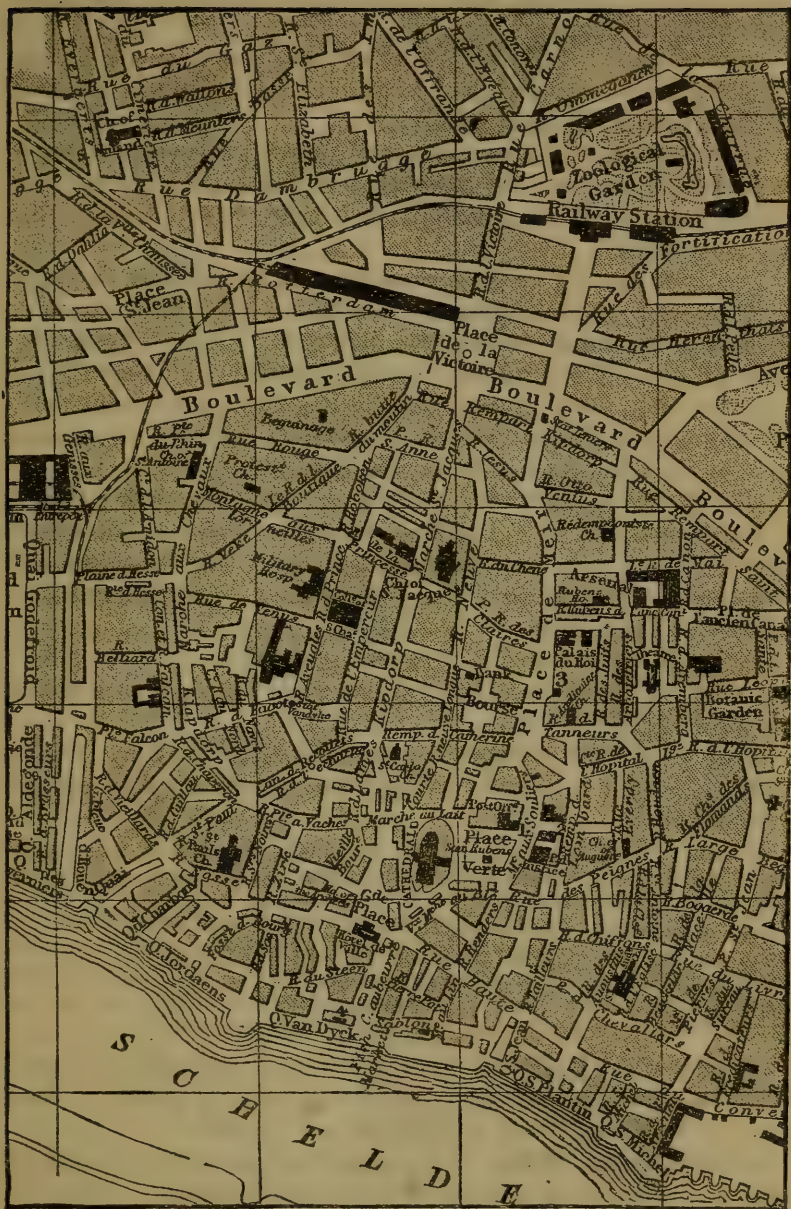
**\*\*THE CATHEDRAL.**—This great Gothic structure is the chief attraction of the city. It is nearly 400 ft. in length, 175 in width, or 215 including the transepts, having six aisles. The tower is 402 ft. in height, and has a chime of 82 bells. The building was commenced in 1322, and completed in the 16th cent. Except upon the s. side, it is so hemmed in that no satisfactory view of its massive proportions can be gained.

*\*The Interior.*—Admission until 12 and after 4, free, but the great pictures are not then shown. From 12–4, adm. 1 fr. Sunday free. Entrance is usually made from Place Verte, on the south, to the S. Transept, which contains **\*\*Rubens's Descent from the Cross**, regarded as his master-piece. See *Descent*. On the wings, inside, are the Salutation and Presentation; outside, a Hermit and St. Christopher carrying the infant Jesus. Here is also a St. Francis, by Murillo.

Over the high altar is the Assumption, painted in 16 days. In the N. Transept is the *\*Elevation of the Cross*, both by Rubens. The second Chapel, near the S. Transept, contains his *\*Resurrection*.

The Choir-Stalls are very richly carved, illustrating, on the s. side, the history of the Virgin; on the n. side, that of Christ. Pulpit of wood is elaborately wrought. In the n. aisle, near the principal entrance, are several life-size statues in wood. At the





North.

ANTWERP.

South.

upper end of the same aisle, on a pillar, is a Head of Christ, on marble, by da Vinci.

*In front of the Cathedral*, upon an iron canopy over a well, is Quinten Matsys' iron statue of Brabo, the legendary hero who cut off the hand of the giant Antigonus.

ANDREW, ST., CH. OF, contains a very elaborately \*carved wood pulpit, representing the Calling of Peter and Andrew. The figures are of life-size, standing in a boat ; beside them is the net with fishes.

JACQUES, ST., CH. OF (zhack), 1429, contains chapels and burial-vaults of the most distinguished families of Antwerp. Tomb of Rubens in the Choir, back of the high altar. The altar-piece was painted by Rubens expressly for this purpose. St. George is the portrait of himself ; Martha and the Magdalen, of his two wives ; St. Jerome, of his father ; Time, of his grandfather ; the figure in blue, of his niece, whilst his son figures as an angel.

THE STEEN in Käs Str., on the river bank, formerly a prison, is now a Museum of Antiquities, consisting of armor, furniture, carved work, instruments of torture, etc. The dungeons and cells of torture are an interesting, though horrible exhibit of mediæval civilization.

MUSEUM ; see Part II., *Antwerp*. P. 419.

In PLACE VERTE, on the s. side of the Cathedral, is a bronze statue of Rubens.

THE HOUSE OF RUBENS is upon Place Mier, No. 52, a short distance beyond the Royal Palace, upon the top of which may be seen his bust.

*Routes* : To BRUSSELS, 1 hr., \$0.75 ; \$0.60 ; see Route 16. To ROTTERDAM, 3 hrs., \$2.20 ; \$1.75. To COLOGNE, 7½ hrs., \$5.40 ; \$4.10 ; see Route 16 to Brussels, and Route 19 Brussels to Cologne. To PARIS, 7½ hrs., \$8.40 ; \$6.55 ; see Route 16 to Brussels, and Route 18 Brussels to Paris. To LONDON, via Ostend-Dover, 11 hrs., \$12.00 ; \$8.00 ; see Route 16 to Brussels, and Route 11 Brussels to London. *By steamer*, direct, 20 hrs., \$6 ; see Route 10 A. Via Harwich, 14 hrs., \$6.25 ; \$5.25 ; see Route 10 B. Via Flushing-Queenboro, 16 hrs., \$6 ; \$5 ; see Route 10 C. Union station for all rlys., on the e. margin of the city.

**A-pel'-les** (-lees), the most celebrated painter of Greece. The only one by whom Alexander the Gt. would permit his portrait to be painted. No work of his now remains.

**Apennines, Mts., Ital.**, extending the entire length of the peninsula, from Nice to the Straits of Messina. Generally barren, and above the altitude of 3,500 ft., devoid of forests or vegetation. They yield few metals, but have extensive deposits

of salt near Cosenza, and of marble at Carrara, Serravezza, and Siena. Highest point, Monte Corno or Gran Sasso, near the e. coast, opposite Rome, attains an altitude of 10,206 ft.

**Aph-ro-di'-te.** See *Venus*.

**Apollo**, *myth*, son of Jupiter and brother of Diana. His special powers were to punish, to help, and to protect. He was the god of prophecy and song, and hence called Musagetes, the leader of the Muses; and also Cytharædus, the lyre-player. He was the protector of flocks and cattle, the founder of towns, and the god of the sun.

**STATUES:** Berlin, 11, 51, 82, 103, 119, 122, 235-9, 242, 260; Borgh. Villa, V. ( ). VIII. 4; Br. Mu., 105, 115; Cap. III. 15, 26; Glyp., 41, 97; Louvre, 75-6; Naples, 86 (92), 527 (262), 528 (263); Vat. (Br.), 95, \*\*92 Belvedere.

**\*\*Apollo Bel-ve-de'-re**, stat. in the Vatican Gallery, No. 92, the chef-d'œuvre of the collection; found in Nero's Palace, Rome, near the end of the 15th cent. Although it has held the place of the finest piece of sculpture known, it is believed to be a copy of a bronze, probably by Calamis.

Represented nude, with his chlamys thrown back over both shoulders and partly on the left arm; standing upon the right foot, the left nearly raised, the right hand spread, the wrist resting upon the trunk of a tree up which a serpent is crawling; the left arm extended and the hand grasping a fragment of some unknown object. The pose and expression are those of expectancy.

From the time of its discovery to the present, the purport of this statue has been a source of almost uninterrupted discussion. The earlier solution was that the left hand held a bow, and that having just discharged his arrow, he was intently watching its flight. This theory was, however, set aside by the discovery of another statue, now in the St. Petersburg Gallery, 1792, almost identical in action and position, displaying in his left hand an ægis with the head of Medusa, the emblem of thunder, lightning, and earthquake.



Apollo Belvedere—Vatican.



This rendered it probable that the statue was in commemoration of the defeat of the Gauls, B.C. 280, in their attempt at the pillage and desecration of the temple of Delphi, when in the midst of the struggle Apollo appeared, and, shaking his ægis before the face of the enemy, struck terror into their hearts.—*Iliad*, xv., 318.

With regard to the origin of the statue, little is known upon which even to base conjecture. It is thought to have been brought, along with 500 others, from Greece, by Nero.

Both arms are restorations by Montorsoli, pupil of M. Angelo.

"Too fair to worship; too divine to love."

"The Apollo has a face which I have never seen in any cast or copy."—*Hawthorne*.

"There is something wonderfully striking, bold, and full of action in the impression that the work produces. Schnaase rightly calls the Apollo the most brilliant piece of sculpture of ancient times."—*Lübke*.

"There is—shall I speak the word—a little of the fine gentleman about the Apollo, and in the expression there seems to be a gleam of satisfaction reflected from the admiration which his beauty awakens. There is not enough of the serene unconsciousness of the immortal gods. There are, doubtless, finer statues in the world than the Apollo, but there are none more fascinating. In this statue, more than in any other work in marble, we recognize the grace and animation of a living form—a sympathetic charm which every one can feel."—*Hillard*.

STATUES: Br. Mu., No. 114, found at Cyrene, 1861, in 123 fragments; similar to those in the Cap. Mus. and Naples.

**Apollo Cytharædus** (sith'-a-ree'-dus), stat., Vat. Hall of Muses, No. 516, in a long, flowing robe, playing a lyre; copy of original by Scopas; found at Tivoli.

Stat. Glyp. No. 90, for a long time known as the Barberini Muse. Regarded by Winckelmann as a model of the Greek style of the epoch preceding Phidias. This

stat. is believed to date about A.D. 200. The r. arm and l. hand are restorations.

STATUES: Berlin, 6, 68, 112, 997; Br. Mus., \*114, 138; Glyp., \*90; Cap., I. 2, III. 8; Nap., 242, 509 (244), 92 (67), and a green basalt; Torl., 280; Vat. (Ch.), 242 (P. C.), 395, 380, 516, 582.



Apollo Cytharædus—*Munich*.



**\*Apollo Sauroktonos** (saw-rok'-to-nos; *lizard-killer*), stat. in the Louvre; copy of original in bronze by Praxiteles; found on the Palatine Hill, 1777. The youthful god, with his right hand partly extended and his left resting against a tree, is watching a lizard climbing, which he is about to thrust with an arrow.

STATUES: Alb. Villa, \*bronze, 952; Louvre, 70; Vat., 264.

The bronze in the Albani Villa is regarded by Winckelmann as the original of Praxiteles.

**\*\*Apollino, or Young Apollo**, stat. in the Tribune, Uffizi, No. 345, called the Apollino or Young Apollo, to distinguish it from the Apollo Belvedere. Mengs remarks that this is a model of grace and beauty, as that is of grandeur and sublimity.

Its resemblance to the bronze Young Apollo of Praxiteles in the Albani Villa has led to the surmise that it might be the work of that master; but the statue has so close an analogy of style to that of the Venus de Medici, that these two are believed to be the work of the same hand. It has been observed that if the Venus had not the pre-eminence of subject, the Apollo would yield to it neither in grace nor beauty.

**A-pol'-lo-do'-rus**, Greek painter, B.C. 400; discoverer of chiaroscuro.

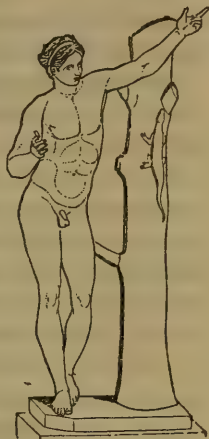
**A-pol'-lo'-ni-us**, Greek sculp., B.C. 200. See *Farnese Toro*.

**Apollonius**, Greek, B.C. 300; sculptor of the Belvedere Torso.

**Apostoli, SS.**, Ch. in the Pi. de Apostoli, Rome, to the l. of the Corso, s. end; founded 6th cent.; rebuilt 1420, and again 1602. Only the vestibule remains of the earlier structures. Under the portico, \*Eagle with wreath of oak-leaves, from the Forum of Trajan; mon. to Volpato, by Canova. Over the sacristy door



Apoxyomenos—  
Vatican.



Apollo Sauroktonos—  
Louvre.

is the tomb of Pope Clement XIV., by Canova.

**A-pox-y-om'-e-nos**, an athlete scraping the dust from his arm with an iron called the strigilis.

**\*\*STATUE** in the Vatican, No. 67 ; found in the Trastevere, 1846 ; copy of a bronze by Lysippus, which was placed by Agrippa in front of his baths near the Pantheon, and which Tiberius attempted to remove to his residence, causing a tumult of the populace, who forbade it.

**Apsley House**, *London*, Hyde Park Corner. Residence, 1820-52, of the Duke of Wellington. Gallery of a limited number of pictures, but some very fine ; among them Correggio's Christ on the Mt. of Olives, his most celebrated work in England.

**Aqueducts**, *Rome*.—**AQUA ALSIETINA** ; constructed by Augustus ; restored by Trajan. On the w. side of the Tiber, 30 mls. long, leads to the fountains of St. Peter's ; now called Aqua Paoli, sometimes Aqua Trajana.

**AQUA ANIO NOVUS** ; constructed by Claudius ; 62 mls. long ; alt., 212 ft., being the most elevated of all the ancient aqueducts ; enters at Porta Maggiore above the Aqua Claudius.

**AQUA ANIO VETUS** ; constructed by Dentatus, B.C. 272 ; 43 mls. long ; alt., 149 ft. ; enters the city at Porta Maggiore, beneath the Aqua Marcia.

**\*\*AQUA CLAUDIA** ; commenced by Caligula, completed by Claudius, A.D. 50 ; 46 mls. long ; alt., 203 ft. ; crossed the Campagna above the Aqua Marcia, upon a series of arches for 10 mls., of which 6 miles are still standing, forming the grandest ruin outside the walls. Was repaired by Sept. Severus and Caracalla.

**AQUA FELICE**, 13 mls. long, modern, 1583 ; crosses the Campagna on a series of unbroken arches ; now supplies the Fontana di Termini and 24 other fountains.

**AQUA JULIA** ; constructed by Augustus, B.C. 34 ; alt., 191 ft. ; built above the Aqua Tepula.

**\*\*AQUA MARCIA** ; constructed by Q. M. Rex, B.C. 145 ; restored 1869 ; is 56 mls. long ; alt., 173 ft. This aqueduct crosses the Campagna on an \*\*arched way and enters the city at Porta Pia, and brings the purest water in Rome.

**\*AQUA VIRGO** ; constructed by Aug. or Agrippa, for his Baths of the Pantheon ; 14 mls. long ; crosses the Campagna on 700 arches, and enters the city near the Pincian Hill. This aqueduct now supplies the Fountains of Trevi, Piazza Navona, Piazza Farnese, Piazza di Spagna, and others ; now called Aqua Vergine.

**Arabesque** (ar-a-besk'). Style of ornamentation adopted by the Arabs, in which flowers, fruits, and mathematical figures were inwoven in beautiful and grotesque combinations, but from

which forms of animals and animate beings were excluded. A good example is the Alhambra Court, Crystal Pal., London.

**\*Ara-Cœli, S.M. di**, (ahr'-ah-chel'-le), ch. on the Capitoline Hill, Rome. This ch. is built upon the site of the temple of Jupiter Capitolinus. It was at the head of the stairs to the l. of the Senator's Palace that Tiberius Gracchus and Valerius, the Consul, were killed; and within the ch. that Gibbon first conceived of his *Decline and Fall of the Roman Empire*, Oct. 15, 1764. Within are 22 columns of diverse lengths, from various ancient structures. The floor is covered with mosaics called *Opus Alexandrinum*.

This church is in especial esteem among the Romans from its famous miracle-working baby, the *Santissimo Bambino*, l. aisle, 2d Chapel, closed except at Christmas. It is a fantastic doll, carved from olive-wood and painted by St. Luke, gaudily dressed in gold and silver tissue, and bedecked with jewels. Formerly it was in great request to work miraculous cures, and at one time its income, as a medical practitioner, was greater than that of any physician in Rome. It was never left without a guard. In the l. transept is the tomb of St. Helena, mother of Constantine.

**\*\*Arc de Triomphe de l'Etoile** (ark-deh-tree-oamf-deh-lay-twahl), *Paris*; w. end of the Champs Élysées. *Triumphal Arch of the Star*—so named from the star formed by the 12 avenues radiating from this point. Dedicated by Napoleon I. to the glory of the French armies; corner-stone laid 1806; completed 1836, under Louis Philippe; designed by Chalgrin; 160 ft. high, 146 ft. wide, 72 ft. deep; cost \$2,000,000. It stands on the most commanding site in Paris, at a distance of about 2 mls. from the Louvre.

On the e. *face* are alto-reliefs; r. below, *Departure of Troops*, by Rude; above, *Obsequies of Marceau*, by Lemaire; l. below, *Napoleon I. crowned*, by Cortot; above, the *Pasha taken Prisoner at Aboukir*, by Seurre. On the w. *face*, r. below, *French meeting the Invaders*, by Etex; above, *Bridge of Arcola*, by Feuchères; l. below, *Peace of 1815*, by Etex; above, *Taking of Alexandria*, by Chaponnière; *north end*, *Battle of Austerlitz*, by Gechter; *south end*, *Battle of Jemappes*, by Marochetti.

*Upon the frieze* are represented: e. side, the *Departure*; w. side, the *Return of the French Armies*.

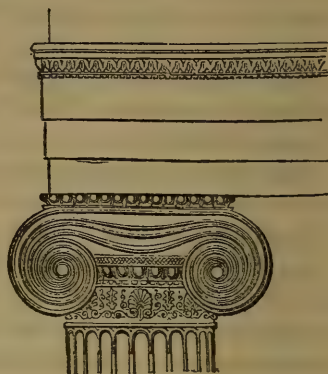
*On the cornice* are 30 shields inscribed with victorious battles; and on the vaulting, 386 names of Generals, the *under line* indi-

cating those who fell in battle. Ascent may be made by stair in the s. side; fee 25 centimes. \*\*View from the summit is one of the most commanding in Paris.

**Architecture.**—I. GRECIAN ARCHITECTURE embraces three principal orders: the Doric, the Ionic, and the Corinthian, of which the leading characteristics are :



Doric Portico.



Ionic Capital.

**Doric Portico.**—*Entablature* : that part of a building resting upon the columns, divided into three parts : 1, the *architrave* (A A), resting immediately upon the capitals; 2, the *frieze* (F F), or middle portion, often ornamented with sculptures, of which the Elgin Marbles from the Parthenon are examples; and 3, the *cornice* (C C). The frieze is also divided into *triglyphs*, small sections having three perpendicular grooves and metopes (M M), the space between the triglyphs either sculptured or left a plain panel.

1. *The Doric* : the length of the column being 4 to 6 times its diameter, with 20 shallow flutes coming to an edge, a plain capital, the frieze divided into metopes and triglyphs.

2. *The Ionic* : height of column about 9 diameters; the capital surrounded by a row of water-leaves; 24 flutes separated by a fillet; capital with volutes at the corner parallel to the entablature; plain frieze.



Corinthian Capital.

3. *The Corinthian* : height of column about 10 diameters; the capital surrounded by a row of water-leaves, and a second row of acanthus leaves, and having the double-faced volutes projecting diagonally.

II. **TUSCAN ORDER.**—Height of column 7 diameters without flutes, and with no ornament.

III. **COMPOSITE, or Roman Order** : a mixture of Ionic and Corinthian, capital has two rows of acanthus leaves, and in general more ornamented than the Corinthian.

IV. **GOthic.**—Arch pointed; column ribbed and often branched in the vaulting; adopted in the 12th cent. and prevailed until the 15th cent., during which period the principal cathedrals of Europe were founded. About 1300 the Gothic was adopted as the style of early castles.



V. **ENGLISH**.—1. *Old Saxon Style*: semi circular arch; very narrow windows (6 inches); walls very thick; no buttresses; columns  $3\frac{1}{2}$  diameters high on a square plinth.

2. *Norman Style*: arch semicircular; in second tier one larger arch frequently spans one or two smaller ones, in the third it spans three arches; over doorway grotesque representations of men and animals; columns large, close-set, fluted and sculptured; windows, narrow with semicircular heads; ceilings of timber, except in the crypts, without tracery.

3. *Early English* (1150): arch sharply pointed and lofty. In the upper tiers two or more comprehended under one; columns, slender and clustered; capital, decorated with foliage; windows, lancet-shaped; roof, high; ceiling, vaulted; walls thinner, with buttresses.

4. *English Ornamented*: arches less sharp, more open, and windows larger, divided by mullions; east and west windows large and splendidly decorated; vaulted ceiling with springing ribs, subdivided and covering the whole with tracery, niches, and sculptures.

5. *Florid English* (Tudor): arches flat; ceiling spread into network; flying buttresses, ornamented; external face of the wall highly ornamented.

VI. **RENAISSANCE** (reh-na'-soŋs), the name given to the style following upon the decline of the Gothic, which comprised an indiscriminate combination of Grecian, Roman, and Gothic.

**Argentière** (ar-zawn'-tee-air), *Fr.*, the uppermost village of the valley of Chamonix; at the foot of the Glacier of Argentière, amid peaks rising to the height of 14,000 ft. See Route 37.

**Ariadne** (a-re-ad'-ne), *myth*, daughter of Minos; enamored of Theseus when sent by his father to convey the tribute to the Minotaur, and gave him the clew of the thread by which he found his way out of the labyrinth. Theseus, in return, promised to marry her, and she accordingly left Crete with him; but, on their arrival in the island of Naxos, he deserted her, where she was found by Dionysius (Bacchus), who made her his wife.



Sleeping Ariadne—Vatican.

STATUES: Berlin, 154, 983; Cap., II. 23, head; Torl., 237, 297; Vat. (Ch.), 510 (P. C.), \*\*414.

**\*\*Ariadne, Sleeping**, *stat.* in the Vatican, No 414; found 1503. Represented at the moment of her desertion when asleep.

The right arm is thrown over the head, which rests upon the left hand. The drapery has hardly a parallel in any statue known.

"The position is perfect, the drapery is a masterpiece, and the restless sleep is most admirably rendered."—*Wood*.

"The position is graceful, almost mannered."—*Ampère*.

"Although the size is colossal, the delicacy and grace of the female figure are not impaired; but it is especially admirable for the drapery, which hangs in the most natural folds, revealing the fine outline of the limbs which it veils, but managed with great refinement."—*Hillard*.

**\*\*Ariadne on the Panther, stat. ; Dannecker's masterpiece ; in the Ariadneum, Frankfort, Germany.** This is considered one of the finest of modern sculptures, although the idea seems to have been borrowed from the figure of a woman seated on a lynx, an antique in the Lateran Mus., Rome.



*Ariadne—Frankfort.*

**Arsenal, Venice,** at the e. extremity of the city. Admission 9-3. Commenced 1104, and in the 14th cent. employed 16,000 men. The walls are attributed to Andrea Pisano. The principal gateway, 1460, is surmounted by the statue

of St. Giustina. Near by are the Colossal Lions, brought from Athens, 1687. The erect one stood at the entrance of the Piræus, and is hence called Porto Leone. It has been conjectured that it was originally erected on the Field of Marathon. The inscriptions upon the sides remain uninterpreted.

THE INTERIOR contains an innumerable collection of military implements, weapons, instruments of torture, punishment, etc. Among them, remains of the Bucentoro, the State Barge; armor of Henry IV. of France; banner of the Turkish Admiral at Lepanto; helmet of Attila; bust of Admiral Emo, by Canova.

**\*\*Assumption, Titian's, Acad., Venice. No. 24.**

"When I stood before Titian's Assumption and felt as if lifted off my feet by the power and beauty of that incomparable picture, I could not lament that I did not see the slight imperfections in drawing and design, which more trained and more fastidious eyes detect in it."—*Hillard*.

"Overhead, midway in the air, rises the Virgin in the midst of a halo glowing like the vapor of a furnace; she is healthy and vigorous, unecstatic, and without the mystic smile, proudly intrenched in her red mantle, which is enveloped by one of blue. The stuff takes countless folds in the movements of her superb form;

her attitude is athletic, her expression grave, and the low tone of her features comes out in full relief against the flaming brilliancy of the aureole.

"Nothing is effeminate or languid; grace here maintains its sway. It is a beautiful pagan festival, that of earnest force and beaming youthfulness. Venetian art centres in this work, and perhaps reaches its climax."—*Taine*.

"Beyond that even of any other work of Titian."—*Phillip*.

"The most divine work ever produced by the hand of man."—*Mendelssohn*.

**Atalanta, myth.** Abandoned by her parents, she was nursed by a bear. Having grown to maturity, she slew the centaurs who pursued her, and was the first to wound the boar in the Calydonian Hunt. When desired to marry, being the swiftest of mortals, she offered to accept whoever should outrun her. Milanion, taking three golden apples and dropping them during the race, she was so charmed by their beauty and detained in gathering them, that he reached the goal before her.

**A-the'-na.** See *Minerva*.

**Augustine, St.,** b. in Numidia, A.D. 354. Went to Rome, became a lawyer; went to Milan and was converted by St. Ambrose; made bishop of Hippo; d. at seventy-five. Regarded as the father of the Latin Church.

**Augustin, St.** (sañ-o-goos-taî), ch. *Paris*. Dome 80 ft. in diam., 160 ft. high. Romanesque style. Over the portal are the Apostles; the interior is harmoniously decorated; the canopy over the high altar, the Chapel of Notre Dame, and the dome, merit special notice.

**Augustus Cæsar,** grandson of Julia, the sister of Julius Cæsar, b. B.C. 63. His original name was C. Octavius, but in B.C. 27 the Senate conferred upon him the title of Augustus. On the death of his great-uncle he hastened to Rome, and after a little time was elected Consul. Afterward he united with Antony and Lepidus in the Second Triumvirate, by which it was agreed that their respective enemies should be slain, among whom were



Assumption—*Titian*.



Cicero, 300 Senators, and 2,000 citizens. Dissensions soon arising, Lepidus and Antony were conquered in turn, and Augustus became master of the Roman Empire. He continued his reign 44 years, dying at the age of 76. Having only one child, Julia, who married Agrippa, he adopted as his successor Tiberius, the son of his first wife by a former husband. He resided many years in his palace on the Palatine Hill; and is said to have

slept in the same room for forty years. His long reign was that of peace and prosperity.

STATUES: Berlin, 239, 365A; Cap., V. 2; Glyp., 209; Hermit., 193; Louvre ( ); Nap., bronze, colossal; Vat. (Br.), \*\*14, 102; (Ch.) 401, 281, 555, 559, 597.

\*\*I. Vatican (Br.), No. 14. Found, 1863, Villa Livia, 9 mls. from Rome.

Upon the richly sculptured cuirass are bas-reliefs of the achievements of the Emperor. Augustus, as the Sun, stands in his chariot preceded by Aurora and Phosphorus. In the centre is a warrior saluting the Sun. A Legionary stands before him with a dog, symbolizing the fidelity of the army. On the r. and l. are seated figures representing Hispania and Dalma-

tia, provinces conquered by Augustus. Below them are an Apollo seated on a griffin, and Diana on a stag, representing the victory over the fleet of Antony, and the recovery of Sicily, sacred to Diana; and on the shoulders are two sphinxes, in indication of his conquest of Egypt.

"Without exception the finest imperial portrait statue which has come down to us."—*Shaks. Wood.*

"Unsurpassed for the nobleness of its conception and the delicacy of its artistic execution; well preserved."—*Lübke.*

II. Vatican (P.C.), No. 559, half draped; remarkable for its likeness to Napoleon.



Augustus—Vatican.



III. Louvre, Salle d'Auguste, at the extreme end; in his imperial robes.

YOUNG AUGUSTUS, Br. Mu., 3, 4; Vat. (Br.), 14; (Chi.) 401, 416; Glyp., 209.

**\*\*Head of;** Vat. (Chi.), No. 416. Found at Ostia, 1808; Parian.

"One of the most beautiful heads in the Vatican, and, without question, a truthful portrait of the young Emperor at about the age of 17."—*Wood*.

"The bust of the young Augustus is one of the most beautiful things in Rome. It represents him about sixteen or eighteen years old. The face is of delicate and dreamy beauty. The brow is intellectual and thoughtful, but the chief charm of the work is in the exquisite refinement of the mouth."—*Hillard*.

**Augustus, Tomb of, Rome, Via dei Pontefici, No. 57.** Founded by Augustus, B.C. 27. It was a circular building, 255 ft. in diameter, raised upon an elevated foundation of white marble, and surmounted by a bronze statue of the Emperor.

Among those whose ashes were deposited here were: Augustus, Marcellus, Octavia, Agrippa, Livia, Drusus, Germanicus, Agrippina, Tiberius, Caligula, Drusus the younger, Claudius, Britannicus, and Nerva. The Mausoleum was devastated, first, by Alaric in search of treasure; again, by Robt. Guiscard; occupied in the 12th cent. by the Colonna family as a fortress, and attacked and destroyed by Fred. Barbarossa.

The ruin was used as an amphitheatre for bull-fights, and is now used as a theatre for day representations. It is so surrounded by houses that little can be seen of what remains.

**Aurelius, Marcus, M. Aurelius Antoninus,** b. A.D. 121; Rom. Emp. 161-180; adopted son of Ant. Pius. On coming to the throne, he admitted to an equal place with himself, Lucius Aurelius Verus, also an adopted son of Ant. Pius.

In philosophy he was a Stoic, and wrote a work in Greek, entitled "*Meditations*," still extant, of which it is said that no work of antiquity presents a nobler view of philosophical heathenism.

**\*\*Aurelius, Marcus, stat., Piazza Capitoline, Rome.** Bronze equestrian, formerly gilt. The only perfect equestrian statue now in existence of the 22 that decorated Ancient Rome. It was erected in front of the Arch of Sept. Severus, between A.D. 161 and 181. In A.D. 1187 it was removed by Sergius III. to the front of St. John Lateran, and in 1538, upon the completion of the Piazza Capitoline, at the wish of Michael Angelo, it was transferred to its present location. In the general crusade against

heathen art it was spared through the error of supposing it to be the statue of Constantine, a Christian Emperor.

"It is the most majestic representation of kingly character the world has ever seen. A sight of the old heathen emperor is enough to create an evanescent sentiment of loyalty even in a democratic bosom, so august does he look, so fit to rule, so worthy of man's profoundest homage and obedience."—*Hawthorne*.

It is related of this statue that M. Angelo upon one occasion became so lost in its contemplation, that, wishing to observe the horse in another position, he called out to the animal "cam"—*go on!*

\***Aurelius, Column of**, in the *Piazza Colonna, Rome*; composed of 26 blocks, around which is a spiral of bas-reliefs of wars upon the Danube; erected to M. Aurelius by the Senate, A.D. 174. Height of base 25 ft., shaft 97. May be ascended by an interior flight of steps.

For a time this was erroneously supposed to be the Column of Ant. Pius, erected to him by his two sons, M. Aurelius and L. Verus; and when Sixtus V. restored the column and placed the statue of St. Paul upon the summit, he caused an inscription to that effect to be placed upon the base, whence it came to be known as the Antonine Column.

**Aurora**, *myth*, Greek, Eos, goddess of the dawn; dau. of Hyperion. At the close of the night she arose and ascended the heavens to announce the coming of the god of day.

\*\***Aurora**; I. *Painting*, by Guercino, in the Villa Ludovisi, Rome. Aurora is mounted in a two-horse chariot, and attended



*Aurora—Guercino.*

by two winged figures—one with a wreath, the other with flowers; before her are female figures representing the fleeing Hours or fading Stars. Behind is Tithonus.

The work is full of the charm of Guercino's powerful coloring.

**II. *Painting*;** masterpiece by Guido, in the Rospigliosi Pal., Rome. Phœbus is seated in a chariot surrounded by the Hours, with Cupid above as the Morning Star, whilst Aurora leads the cortege scattering flowers. See *Frontispiece*.

"The noblest work of Guido. It is embodied poetry. Nothing is more admirable in this beautiful composition than the motion given to the whole."—*Eaton*.

"Cupid, Aurora, and Phœbus form a climax of beauty, and the Hours seem light as the clouds on which they dance."—*Forsyth*.

"Worth a journey to Rome to see."—*Byron*.

"Certainly, taking all in all, the most perfect painting in the last 200 years."—*Burckhardt*.

"The picture is as fresh and brilliant as if he had painted it with the morning sunshine which it represents. It could not be more lustrous in its hues if he had given it the last touch an hour ago. The alacrity and movement, briskness and morning stir, and the glow of the picture, are wonderful."—*Hawthorne*.

**Aventine Hill, Rome**, lying on the extreme southern border of the city, between the Palatine Hill and the Porta San Paolo.

**Avignon, Fr.** See p. 572.

**Ayr, Scot.**, 40 mls. from Glasgow by rly., is noted especially as the birthplace of Burns, the poet; as also the place where Wm. Wallace was imprisoned. The town is divided by the river Ayr, over which are the "two brigs" of Burns. The Burns Cottage, or birthplace, the scene of his "Cottar's Saturday Night," is two mls. s. of the town, and is now used as a public house. It contains few articles associated with Burns.

*Alloway Kirk*, mentioned in "Tam O'Shanter," or what remains of it, is one-half ml. s. of the Cottage. Near the church are the Burns monument, a circular shaft 60 ft. in height, erected 1820, and the Doon, immortalized in the "Banks and Braes of Bonny Doon." Burns died at Dumfries, where he had lived three years, and was buried in the churchyard there. Nineteen years later, upon the completion of the monument to his memory, his body was exhumed and placed within the Mausoleum at Dumfries.

**Bacchus, DIONYSUS** of the Greeks, the god of wine; in art represented as a beautiful youth of manly figure, approaching effeminacy and voluptuousness. The expression of the face is that of the languid pleasure of one lost in sweet reverie. Married Ariadne. Bacchus was a favorite subject with the Greek sculptors, as was Bacchus and Ariadne with Renaissance painters.

**STATUES:** Berlin, 32, 113, 115, 154, 158, 166, 167, 173, 177, 178, 222, 223, 225, 244, 245; Br. Mus., 110, \*140, 176, 189, 193; Cap., I. 4; II. 5, colossal head;



Glyp., 51, 103, 108; Louvre, 204, 217; Naples (*Farnese*), 192 (120), 534, 195; Vat. (P. C.), 397, (Ch.) 588.

\***Baden-Baden** (bah-dn; *the baths*). The *Aurelia Aquensis* of the Romans; one of the most noted German watering-places.

Nearly destroyed in the Thirty Years' War. Number of visitors reaches 50,000 annually. The hot springs, 13 in number, yield a mineral water of temperature varying to 150° Fahr.

*Leopolds-platz* contains a statue of the Grand Duke Leopold.

*The New Castle*, above the town, 1479, is now occupied by the Duke as a summer residence. Among the environs of Baden, which abound with most delightful views, are the Felsen, commanding an extensive view, and Alt Eberstein, the ruins of a Roman watch-tower. See Route 22, Note 9.

*Routes* : To HEIDELBERG, 2 hrs., \$1.40; \$0.95; see Route 22. To BÂLE, 4 hrs., \$3.30; \$2.20; see Route 22.

**Baiæ** (bay'-ye), *Ital.*, 10 mls. w. of Naples; in Roman times one of the most luxurious watering-places of the Empire. Ruins of the Temple of Mercury—probably a bath—and of the Temple of Venus and Diana, yet remain.

**Bakhuizen, Ludolf**, BACKHUYSEN, BAKHUYSEN, BACKYSEN, 1631-1708; b. at Emden, in Westphalia. Without a master, or having had any instruction, he drew pictures of vessels which he saw in the port of Amsterdam, with such fidelity that some of them were purchased at the price of 400 florins. Resolving to become a painter, he studied under van Everdingen. In order that he might render sea-scenes, and especially tempests, with the utmost effect, he often exposed himself on the most tempestuous sea in a small boat, until at length he produced marine views which have rarely been equalled, and were in demand in all the Courts from St. Petersburg to Italy.

“Comparing Bakhuizen's dark and rather hard treatment with the transparency of Willem van de Velde, a critic says, ‘Bakhuizen makes us fear the sea, van de Velde makes us love it.’” His later productions are characterized by gray skies and a general cold, red tone. His works number about 200.

PRINCIPAL WORKS: Amst. Hoop, Nos. 4, 5; Ant., 7; Belv., two; Borgh., XII. 23; Hague, 5; Louvre, 5, 7; Nat. Gall., 204, 818, 1000; Rijks, 8, 9, 11.

**Balbus, Theatre of, Rome.** A small portion of the ruins are visible near the gate of the Ghetto, below the Cenci Palace. The Castor and Pollux at the Capitoline steps were found here.



**Bâle** (bahl), *Fr.*; **BASEL** (bah-zl), *Ger. (the Queen)*; *Rom. Basilea*. A city of Switzerland, situated on both sides of the Rhine, at the point of junction of Germany, Switzerland, and France; that portion on the Swiss bank being called Bâle, or Basel, and that upon the German, Klein Basel. Pop. 50,000.

Bâle was a Roman military post as early as B.C. 27. In 1431, the Great Ecclesiastical Council of 500 members, which had for its purpose the purification of the church, commenced here its session. After 17 years' deliberation, and accomplishing little, the members themselves all being excommunicated by the pope, the Council was dissolved. Bâle is the birthplace of Holbein and Euler, and the place of the death of Erasmus, 1536.

The MÜNSTER, formerly the cathedral of the See of Bâle, was built by Emp. Henry II., 1010; burned, and rebuilt in 1185; destroyed by an earthquake, 1356; restored in Gothic style; sacked in the religious disturbances of 1529; redecored with great richness and elegance, 1852.

The MUSEUM contains a Collection of Natural History and a Gallery of about 400 pictures, among which are numerous works of Holbein the Younger.

*Routes*: To HEIDELBERG (and Frankfort), 6 hrs., \$5; \$3.40; see Route 22. To SCHAFFHAUSEN, 2 hrs., \$2.50; \$1.50. To LUCERNE, 3 hrs., \$1.20; \$0.75; see Route 23. To ZÜRICH, 2½ hrs., \$1.25; \$0.80; see Route 27. To BERNE, 3 hrs., \$2.20; \$1.50; see Route 32. To PARIS, 10 hrs., \$12.50; \$9.30, *via* Belfort. Fast train, usually first-class only. Principal station for the e., s. and w. in Bâle; for the north in Klein Basel.

**Balloch**, *Scot.*, foot of Loch Lomond. See Route 3.

**\*Baptistry, The**, or *Church of St. John Baptist, Florence*; is situated in front of the Cathedral, and is one of the most ancient structures in the city. It was erected in the 6th cent., upon the site and from the materials of a pagan temple—probably of Mars—and had an open dome like that of the Pantheon at Rome. In 1293 the brick walls were encased with the present marbles, and in 1550 the dome was surmounted with a lantern. The celebrated Bronze doors of this building hold a distinguished place in the history of Art.

*The South door*, by Andrea Pisano, 1330, represents the life of St. John; the side decorations are by Ghiberti.

**\*\*The East door**, that facing the Cathedral, by Lorenzo Ghiberti, 1452, represents 10 scenes from the Old Testament: 1. Creation and Fall; 2. Cain, Adam tilling the earth; 3. Noah; 4.

Abraham ; 5. Jacob and Esau ; 6. Joseph ; 7. Giving the Law ; 8. Jericho ; 9. Battle of Ammonites ; 10. Queen of Sheba. The side decorations are also by Ghiberti.

"In his bas-reliefs there are numerous female figures which, in the nobleness of their shape and of their head, and in the calm simplicity and development of their attitude, seem to be Athenian masterpieces. . . . One of the youthful soldiers seems to be an Alcibiades ; before him marches a Roman Consul ; blooming young women of incomparable freshness and vigor turn half round, gazing and extending an arm, one of them like a Juno, and another like an Amazon ; all arrested at one of those rare moments when the nobleness of physical life attains to its plenitude and perfection without an effort and without reflection."—*Taine*.

The Baptism, above the door, is by Sansovino. The two porphyry columns, at the sides, were presented to Florence by Pisa, 1200, in gratitude for assistance in a war against Lucca.

The North door, also by Ghiberti, 1427, represents the history of Christ, the Apostles, and the Church to the time of St. Augustine. Above is the preaching of St. John, by Rustici.

The Interior contains little of interest. On the pavement are ancient mosaics. On the r. of the high altar is a bronze statue, by Donatello, erected to Pope John XXIII., who was deposed by the Council of Constance.

The Baptismal Font is said to be by Giovanni Pisano.

"The kneeling figures on Corinthian capitals is one of the first purely artistic conceptions of the 13th century."

**Barbarossa.** See *Fred. I.*

**Barberini, Palace.** See Part II., *Barberini*. P. 421.

**Baroccio, Federigo** (-ok'-chee-o), 1528-1612, b. at Urbino, Italy. Painted at Rome, but his best works are to be found at Urbino and Perugia. Like Correggio, whom he particularly studied, he became a master of chiaroscuro, but was less successful in drawing and composition.

**Bartolommeo di Pa'-gho-lo, Fra, IL FRATE, BACCIO DELLA PORTA**, 1469-1517, b. at Soffignano, Ital. Pupil of Cosimo Roselli, friend of Albertinelli, and follower of Savonarola.

He was early noted for the beauty of his Madonnas, but under the influence of Savonarola, was led to abandon his pursuit of art, and to destroy all his works upon profane subjects. Becoming a monk, after a time his superior ordered him to resume his former pursuit, which he did with little spirit. Making the acquaintance of Raphael, then in the height of his power, he was

awakened to a new enthusiasm, and at the beginning of the 16th cent. shared with del Sarto the rank of the first master of the Florentine School.

He was the first of modern painters to make use of lay figures.

"Fra Bartolommeo's peculiar sphere is devotional painting; and here he stands the equal of the greatest and noblest masters. His figures are full of deep sensibility, and at the same time free in their action, nobly draped, and of a ripe beauty. But what, above all, contributes to the impressiveness of his pictures, is the magnificent grouping, the well-balanced composition of the whole."—*Lübke*.

"The Pietà of the Pitti Gall. is the most purely beautiful Pietà ever painted."—*Radcliffe*.

"His favorite compositions are generally simple Madonnas surrounded by angels, but he renders them imposing by splendid architecture and a skilful disposition of the groups. He delights to introduce boy angels, sometimes seated and playing on instruments, sometimes hovering around the Madonna, supporting her mantle or the canopy of the throne itself. . . . Few pictures give a finer idea of the Mother than the Presentation in the Temple, now at Venice, with the figure of Simeon standing with unparalleled dignity."—*Kugler*.

PRINCIPAL WORKS: Belv., one; Berlin, 249? Borgh., II. 40? Cap., I. 27? Corsi., III. 26; Flor., Acad., 66-9, 78, 82, 23; Hermit., 20; Pesth, 163; Pitti, 64, 125, 159, 208, 256, 377; Uff., 1126, 1130, 1161, \*1265.

**Basilica**, a large public hall. They were first erected by the Romans about B.C. 200, having a length twice the breadth, with an open centre, the side aisles being covered, and a dais at the end opp. the entrance, sometimes in a circular apsis. Early adopted as the most convenient form for the Christian Church, and retained in its essential features to the present time.

Some of the ancient churches are still called basilicas. Churches having the aisles separated from the nave by columns and having flat ceilings, are said to be in *basilica style*.

The seven basilicas of Rome are: SS. Peter's, John Lateran, M. Maggiore, Croce in Gerusalemme—all within the walls; outside the walls, Paul's, Sebastian, and Lorenzo.

**Basilica.** See *Constantine*, *Palatine Hill*, and *Rom. Forum*.

**Bassano, Jacopo da Ponte**, 1510-1592, genre painter; excelled in portraits, animals, and landscapes. Studied with his father, Francisco. Had four sons, all painters, who adopted the style of their father. (Francisco the Younger, 1548-1591; Gio. Battista, 1553-1613; Leandro, 1558-1623; Girolamo, 1560-1622).

Madrid has 35 of his pictures. Bassano ranks as the first Italian genre painter; he created a taste for cattle scenes and pastoral landscapes, to which he gave a peculiar silver-gray tint.

His coloring is strong, especially his greens, and in his masterly handling of light he recalls the style of Rembrandt.

PRINCIPAL WORKS : Borg., No. 19 ; Brera, 219 ; Naples, 3 ; Pitti, 11 ; Turin, 167, 245 ; Uff., 593, 595 ; Venice, 484.

**\*Bastille, Place de la, Paris.** The Bastille was built in the time of Ch. V. Upon the removal of the ancient fortifications of the city, the Bastille St. Antoine was retained as a state prison. In the First Revolution, 1789, it was captured and destroyed by the populace.

Napoleon intended to erect here a huge bronze elephant, 78 ft. in height, of which a plaster model was for some time kept in a shed erected here for its preservation.

After the Revolution of 1830, the remains of the "July heroes" were interred in this spot, and the present July Column erected, 1840, to their memory. The monument consists of a shaft 75 ft. high, 12 ft. in diam., standing upon a circular base, and surmounted by a gilt globe bearing a statue of Liberty holding in her hands a torch and fragments of the chains of despotism.

The entire height of the column is 154 ft., and bears 615 names of the victims who fell in the Revolution. The foundation of the monument was laid by Louis Philippe, in 1831, and, 17 years after, his throne was burned at its base.

In 1871 the place was strongly barricaded by the communists, and captured only after a very sanguinary conflict. It was their intention to destroy the column, and to this end powder had been placed in the vaults beneath ; but, as in the defence of the place the powder was consumed, the column was fortunately preserved.

**Bedford, Eng.**, 45 mls. n.w. from Lond. ; pop. 15,000. Has, in proportion to its inhabitants, more public endowments than any other town in England. See Route 5. Note 14.

**Belfast', Ireland**, 112 mls. n. of Dublin ; the second city in size in Ireland, having a population of about 150,000. The city possesses a large foreign commerce, and is the seat of extensive linen manufactories, some of which, it is said, employ, more or less directly, exceeding 20,000 persons. It has also large works for iron steamship building, the steamers of the White Star Line being built here. In general, the city presents a cleanly, business-like, modern appearance.

*Routes :* Steamers leave usually every day for Dublin, Liverpool, Fleetwood, Port Patrick—nearest point of Scotland, and Greenock—Glasgow.



*By railway*—To DUBLIN, 4 hrs., \$5; \$4. To PORTRUSH, for the Giant's Causeway, 2.45 hrs., \$3; \$2.12. To LARNE, for steamers of the State Line, 1 hr., \$0.87; \$0.65. Stations on opp. sides of the city.

**Bellini** (bel-lee'-nee), I., JACOPO, 1394-1470, *Venice*.

"He attained a middle place between the conventionalism of art which preceded him and the naturalistic art which followed him.

"He worthily commenced what his son Giovanni and Titian perfected."

His sketch-book of 99 pages is now in the British Museum.

II. GENTILE, son of Jacopo, 1421-1507, *Venice*, with his brother Giovanni, laid the foundation of Venetian art, and exercised an influence throughout Italy and Germany. In 1479, upon request of the Sultan, the Doge sent Gentile to Constantinople. He remained a year, and returned with great honor. His works now remaining are not numerous. His subjects were mostly historical, as his brother's were Biblical.

PRINCIPAL WORKS: Bergamo, No. 193; Brera, 164; Cap., 136; Louvre, 59, 60; Liecht., 35; Pesth, 126; Venice, 529, 543, 555.

III. GIOVANNI (jo-van-ny), 1427-1516, son of Jacopo and the most celebrated of the family.

"His Madonnas are amiable beings imbued with a lofty grace; his saints are powerful and noble forms; his angels cheerful boys in the full bloom of youth."

"In him Venetian coloring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Many of his draperies are like crystals and gems of the clearest and deepest color."—*Kugler*.

"By grand nobleness of expression, solemn bearing, and the excellent arrangement of drapery, he reached a dignity which has been rarely surpassed."—*Lübke*.

PRINCIPAL WORKS: Barb., 58? Belv., two; Bergamo, 4, 216; Berlin, 4, 11, 28; Borgh., 27, 31, 39; Brera, 278, 291; Cap., 79, 87, 132, 207; Dresd., 210? Hamp. Ct., 117; Hermit., 4; Louvre, 61; Madrid, 60; Munich, 1196?; Naples, 7; Nat. Gall., 189, 280, 694? 726; S08, 812; Parma, 180; Turin, 779; Uff., 354, 583, 631; Venice, 38, 94, 234, 238, 313, 372, 424, 436; Verona, 86.

**Bello Sguardo**, in the environs of Florence, affording a most commanding and charming view of the city, especially at sunset. In the Villa degli Albizzi, near by, Galileo often resided.

**Berchem, Nicholas**, BERGHEM, 1620-1683; b. at Haarlem, Hol. He received his first instruction from his father, a painter of little note, afterward from Jan van Goyen, and lastly from Weenix. His early pictures have some resemblance to those of



Madonna Gi. Bellini—  
*S. Giobbe, Venice.*

Weenix, although touched with more delicacy, and, like the paintings of that master, represent seaports and embarkations. He afterward formed a style for himself, representing landscapes of most delightful scenery, enriched with architectural ruins and decorated with charming groups of figures and cattle. His pictures of those subjects are superior to any painter of his country, except Both. In general tone his pictures resemble those of Both, particularly in his cattle. His works are stated to number exceeding 400.

"The style of Berghem is excellent; he painted with surprising facility, yet his pictures have all the finish that could be wished. Extremely happy in the choice and arrangement of his compositions, he has given a singular grace and beauty to his figures without departing from the propriety of costume. The conduct of light and shadow is masterly and intelligent; the light floating of his skies, the transparency of the water, have never been surpassed by any painter of his country.—*Bryan*.

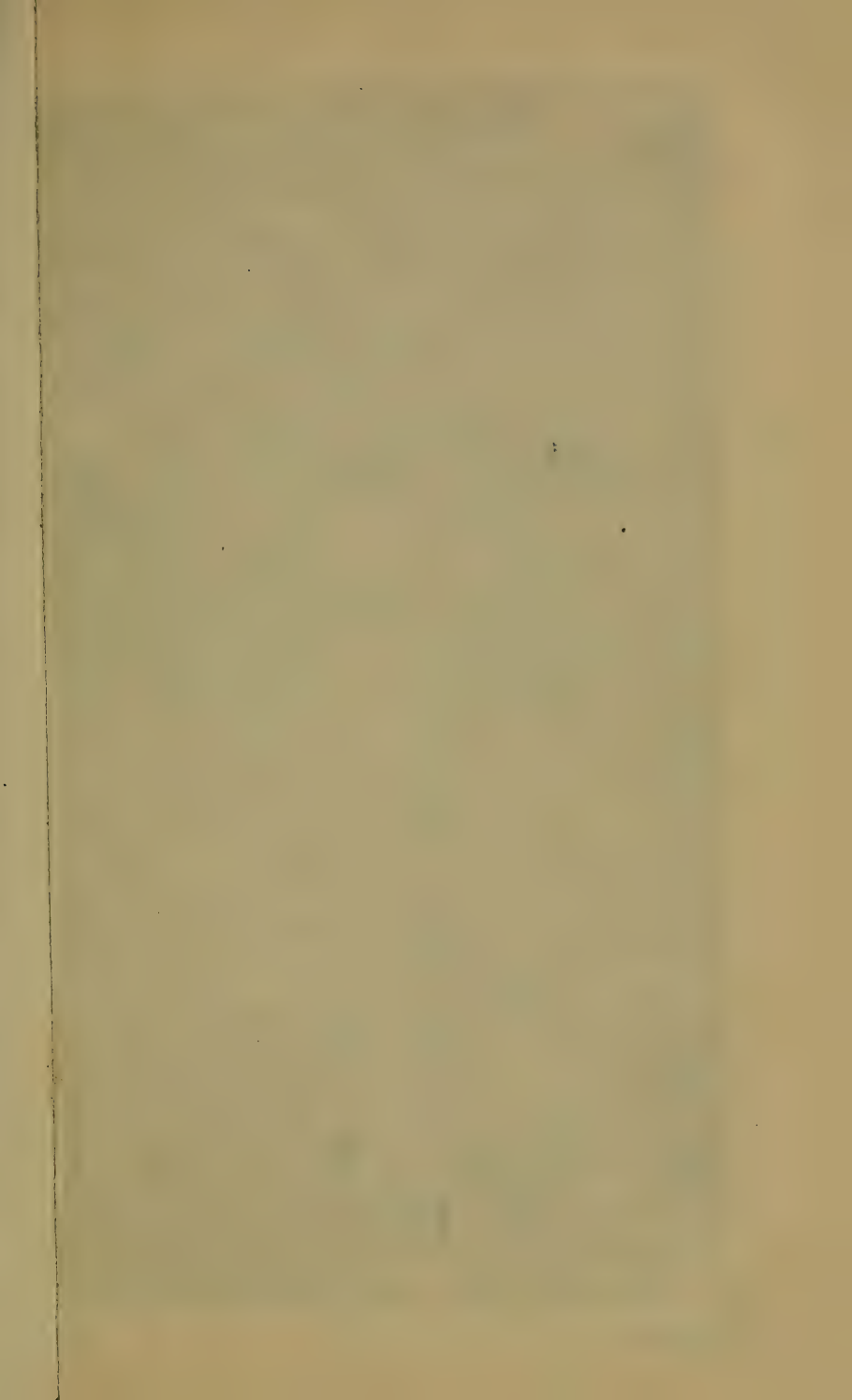
PRINCIPAL WORKS: Amst. Hoop, 10; Belv., two; Berlin, 287, 296; Bruns., 546; Bruss., 410; Cassel, 518; Dresd., 1404-5-6-7; Dul., 17, 160, 200, 209; Hague, 10, 12; Hermit., 1070-2-3-4-5-6-7-8, 1081-2-4; Liecht., 216, 781; Louvre, 17, 18, 19, 21-4-5-7; Munich, 223-8, 1023-27-30; Nat. Gall., 240, 820; Pesth, 336; Rijks, 27-9, 30-31.

**Berlin, Prussia**, is situated on both banks of the Spree and several islands; pop. 1,122,000.

The central point of the city is the *Schloss*, on the north of which is the Lust Garten and the Royal Museum. To the westward from the Schloss is Unter den Linden, the principal street of the city, extending to the Brandenburg Gate, about one mile. Immediately on crossing the Schloss Bridge will be seen, r. the Barracks, opp. to which is the Pal. of Pr. Fred. Wm.; next on r. the King's Guard House and the University, opp. to which are the Opera House, the Bibliothek, and Palace of the Emp. Wm. In the centre of the street is the statue of Fred. the Gt. Beyond this, on the r., is the Academy; thence to the Brandenburg Gate the street is devoted to business. The principal cross-street of the city, crossing Unter den Linden about midway, is Friedrichs Strasse, extending from La Belle Alliance Platz, on the south margin of the city, to the Oranienberg Gate, on the north.

Regarding Unter den Linden as the "Broadway" of what Baecker styles "one of the handsomest cities in Europe," its appearance will assuredly be somewhat disappointing.

The newer and more elegant portions of the city are beyond and to the s.w. of the Brandenburg Gate. Directly to the west











of the Gate extends, for some miles, the delightful Thiergarten or Public Park.

The city is intersected by several canals which, as well as the small river Spree, are navigable only for canal-boats or tugs.

The *Principal Places of Interest* are the Schloss or old Royal Palace, the Royal Museum, the University, the Anatomical Museum, the Aquarium, the Botanical Garden, and the Zoölogical Museum; and in the environs, Charlottenburg, Sans Souci, Potsdam, and Babelsberg.

**\*\*THE ROYAL PALACE** (old), daily 10-4; ticket office in the court. Visitors wait in the ante-room until called by the attendant. Full explanation (in German) made of all the apartments and works of art. The rooms of greatest interest are the Picture Gallery (modern works), used also as an assembly hall on festive occasions; the White Saloon, with statues of the 12 Brandenburg Electors; the Ritter Saal, Hall of the Knights, with the royal throne and gold and silver ware, and the Chapel.

**\*\*THE ROYAL MUSEUM.** M. and Sat. 10-4 (winter 3); Sun. 12-2. Strangers admitted also on W., Th., F., 10-4, by the entrance to the New Museum in the rear.

**\*\*The Old Museum** comprises paintings and sculptures, and is connected by a covered passage across the street with the New Museum, which contains casts, models, antiquities, drawings, and engravings. Taken together, the Museums constitute one of the most extensive and valuable collections in Europe, any adequate study of which will require several days. Pictures recently rearranged.

**\*\*NATIONAL GALLERY** (new), adjacent to the new Museum on the east, daily, ex. M. 11-3; Sun. 12-2; free; opened 1876; contains a collection of about 500 pictures, works of modern German artists of the Munich and Düsseldorf Schools. Each picture bears the name of the subject and artist. Catalogue 1 mk.

**\*THE MUSEUMS OF THE UNIVERSITY.** The *Zoölogical Museum* in the 1. wing, 2d floor, Tu. and F. 12-2, free. The *Mineral Cabinets*, regarded as the most extensive on the continent; main entrance, first floor; W., Sat. 2-4. The *Anatomical Museum*, accessible to physicians only.

**THE BRANDENBURG GATE**, at the western terminus of the Unter den Linden, was erected 1789, at a cost of \$370,000, after the Propylæa of Athens, and is regarded as the finest archway in Europe next to the Arc de Triomphe at Paris. The Quadriga or



4-horse car of Victory, by Schadow, was taken to Paris by the French in 1806, and returned 1814.

THE THIERGARTEN (teer) extends westward from the Brandenburg Gate about 3 mls., having a width of about 1 ml. It is covered with a wild forest, and intersected with numerous delightful carriage, equestrian, and foot-ways. Upon passing out of the Gate may be seen, at the right, in the Königs Platz, the \*magnificent Column of Victory, erected at the conclusion of the Franco-Prussian war of 1871. It consists of a circular temple surrounded with a colonnade of 16 pillars, standing upon a square base or pedestal, and surmounted by a cylindrical shaft bearing a colossal gilt bronze Victory, winged and holding a wreath. The total height is 194 ft. It may be ascended by an interior staircase. Upon the base are elaborate reliefs of the various campaigns commemorated.

THE AQUARIUM, daily, 10-9. Unter den Linden, No. 68, fee.

\*THE BOTANICAL GARDEN, 1 ml. outside the Potsdamer Thor, daily, 8-12 and 2-7, ex. Sat., Sun.; 20,000 species of plants and 18 hot-houses. One of the finest in Europe.

The ZOÖLOGICAL GARDEN, by tramway, 2 mls. outside the Brandenburg Gate in the Thiergarten. Fine coll. of animals.

CHARLOTTENBURG, a village of 25,000 pop., 3 mls. beyond the Brandenburg Gate, at the west terminus of the Thiergarten. Delightful drive; by tramway also. Daily, free. The château was erected for the Electress, Sophia Charlotte, 1699, and presents little of interest aside from the Mausoleum in the palace grounds.

\**The Mausoleum* is reached by a walk of five minutes in the rear of the orangery, through a pleasing sequestered park. It contains Rauch's masterly monument of Fred. Wm. III. and his Queen, rendered doubly striking by the colored light falling upon the interior of the tasteful structure. The entire harmony of the grounds, the situation, the building, and the monuments, unite in producing a pleasing and profound impression.

\*POTSDAM, one of the most interesting localities near Berlin, is about an hour's ride by railway from the Potsdamer Station. It owes its celebrity more especially to Fred. the Gt. Near the station is the palace of Frederic, the rooms which were occupied by him remaining in their original condition, as are also the apartments of Fred. Wm. III. and Queen. Here also resided Fred. Wm. IV. The Garrison Church, a short distance to the



west, contains the tomb of Fred. the Gt. and his father, Fred. Wm. I.

\**Sans Souci* (sañ-soo-seé). A mile and a half to the w. of Potsdam is the palace of Sans Souci, built by Fred. the Gt., 1745, as a retreat from care. Here he passed the last years of his life. After remaining uninhabited for a half-century, Fred. Wm. made it his residence until his death, 1861. It is now the residence of the Queen dowager, Elisabeth. The palace contains many articles of interest from their association with Fred. the Great: his flute, the clock which stopped at the moment of his death, the chair in which he died; also Voltaire's room, decorated by Frederick with pictures of parrots and monkeys, as suitable for his distinguished guest.

*The Orangery*, a short distance to the west, commanding a fine view, contains a saloon of about 40 copies of Raphael's most noted works.

*The New Palace*, about 1 ml. to the w. of Sans Souci, was erected by Fred. the Gt., at a vast expense, at the close of the Seven Years' War, chiefly, it is said, to indicate that the resources of the nation were not exhausted. Its 200 apartments are decorated in the most costly manner. The \*Grotto Saloon is inlaid with shells, minerals, and precious stones. The Palace is at present the residence of the Crown Prince. Adjacent on the w. are the Barracks. The location is devoid of attraction.

\*\**Charlottenhof*, about  $\frac{1}{2}$  ml. distant from the New Palace, is a beautiful little château erected as a residence of the late King when Crown Prince. The interest felt in its quiet loveliness is greatly enhanced from its being the place where Humboldt wrote the most of his *Cosmos*.

THE MARBLE PALACE, commenced by Fred. Wm. II., 1786, is erected on the margin of the Heilige See, about 1 ml. n. of Potsdam. The colonnade is decorated with arabesques and scenes from the Nibelungen Lied, the interior with modern paintings and portraits of distinguished Germans.

*Routes*: To London, via Dover, Aix-la-Chapelle, about 26 hrs., \$29; \$21; via Flushing or Rotterdam, 36 hrs., \$21; \$15. To HAMBURG, 5 hrs., \$6; \$4. To ST. PETERSBURG, 44 hrs., \$30; \$23. To MOSCOW, 54 hrs., \$36; \$28. To DRESDEN, 3 hrs., \$3.50; \$2.50. To COLOGNE, 9 hrs., \$11; \$8.25. Several stations on the margin of the city.

[For entering Russian Territory the traveller must be provided with a passport, and have it *viséed* by the Russian Consul at the port or principal town from which his departure takes place.]

**Bernardino Route** (ber-nar-dee'-no), from Splügen to Bel linzona ; of less interest than the other principal routes to Italy.

**Bernardo, San, Ch. of, Rome** ; one of the Halls of the Baths of Diocletian, and converted, in 1600, into a church, no change being made, except the construction of a recess for the altar. The niches in the walls were for statues of the gods.

**Berne, BERN** (*the bears,*) *Switz.*, pop. 44,000, is situated on a promontory 100 ft. high, and surrounded on the n., e., and s. by the Aare. The principal street extends from the rly. station about 1 ml. eastward to the Nydeck Bridge. Two or three squares to the s. of this thoroughfare and parallel with it is the great \*Terrace.

Following the principal street, Spitalgasse and Marktgasse, four squares, Kornhaus Platz is reached, in which, l. is the \*Kindlifresser Brunnen, or Fountain of the Ogre, surmounted by an ogre devouring a child, and with others in his pockets. A few steps beyond is the Kornhaus, formerly used as a storehouse for grain against famine. In the rear of the Kornhaus is the \**Kunstsaal*, or Art Gallery, free ex. Sat. ; gratuity to custodian.

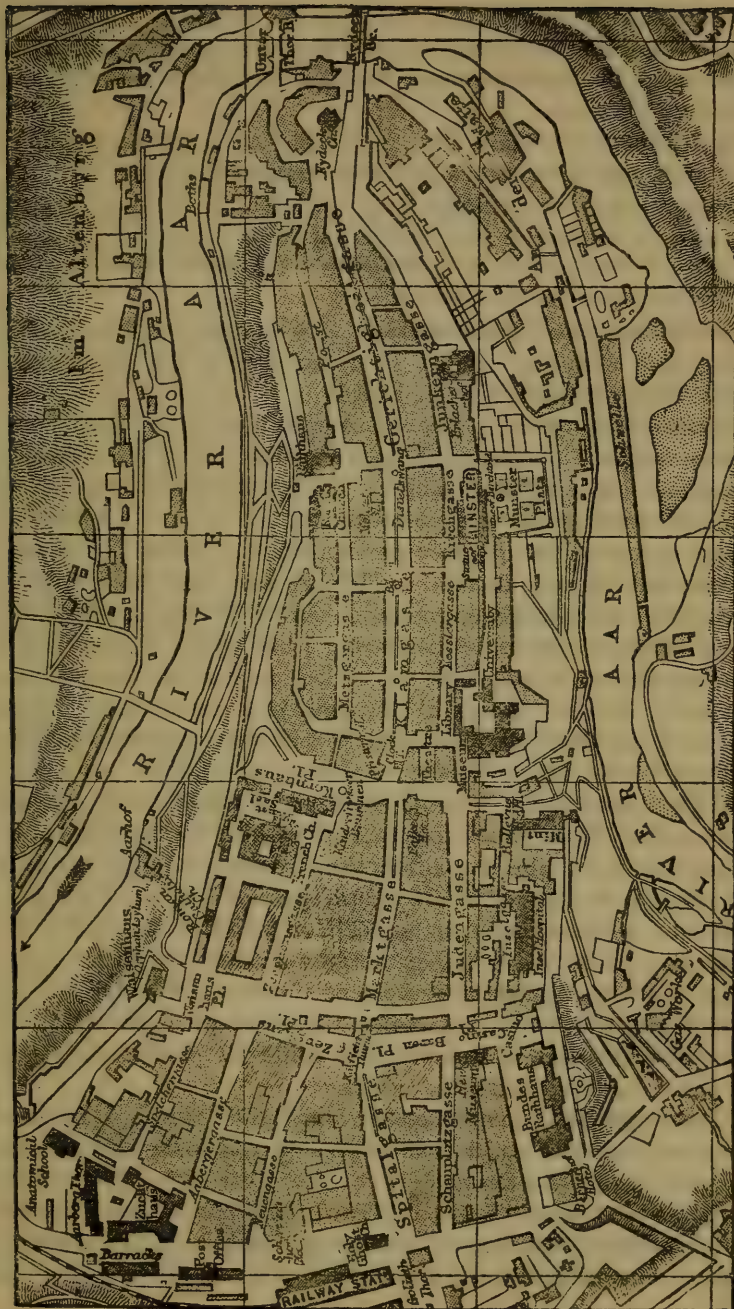
Returning to the Marktgasse, at the s.e. corner is the *Clock Tower*, celebrated for its pantomimic striking of the hours. A cock crows, some bears march round, harlequin strikes a small bell, the cock crows again, Time turns his hour-glass, raises his sceptre, and opens his mouth, whilst an image above strikes the hour, when the cock crows again.

MUSEUM OF NAT. HISTORY, one sq. s. of the Clock Tower, free Tu., Sat., Sun., other days  $\frac{1}{2}$  fr. ; contains a fine collection of Swiss animals, especially bears.

THE CATHEDRAL. In front is the bronze statue of Rudolph von Erlach, hero of the battle of Laupen, 1339. The Cathedral, 1421, restored 1850, tower yet unfinished, is specially noticeable for the balustrade of the roof and for its decorations.

The Interior (30 c.) contains little of unusual merit. The Organ, regarded as superior to the famous Freiburg instrument, is played every evening in summer, 1 fr. ; families 2 fr.

\**The Cathedral Terrace*, s. side of the Cath., with bronze statue of Berthold von Zähringen, the founder of Berne, presents a fine view of the Bernese Alps, the Jungfrau, Mönch, Eiger, Finsteraarhorn, Schreckhorn, and Wetterhorn, from r. to l. \*\* Best seen at sunset, when the Alpglühen, or Alp-glow, and the Nachglühen, or after-glow, is peculiarly beautiful.



West.

BERNE.

East.



*The Bears' Den*, across the Aare, at the extreme e. end of the city, is a municipal institution, the bears being supported at public expense, in consideration of their having furnished the heraldic emblem of the city.

\*SCHÄNZLI, n. of the city, across the Aare, affords the finest view of Berne, its environs, and the Bernese Oberland.

*Routes:* To BÂLE, 3 hrs., \$2.20; \$1.50; see Route 32. To THUN, INTERLAKEN, 3 hrs., \$1; \$0.70; see Route 31. To LAUSANNE, 3 hrs., \$2.20; \$1.50; see Route 33. To PARIS, 12 hrs., \$14; \$10.30; either by Bâle or Pontarlier. Union Station on the w. margin of the city.

**Bibliothèque Nationale** (bib'-le-o-tek nah-see-o-nal'), *Paris, Rue Richelieu*; daily, 10-4, ex. Sun.; the most extensive collection of books in the world.

In 1350, King John is believed to have left a royal library of 8 or 10 volumes. To these Charles V. added until his collection numbered 910 volumes, which he deposited in the Louvre, and to which free access was permitted at all times. Charles VI. having scattered the greater portion of this, Louis XI. recommenced collecting. In 1496 the library was removed to Blois by Louis XII., and greatly augmented. In 1544, Francis transferred it to Fontainebleau—now numbering 1,890 vols. To these Catherine de Médicis bequeathed the collection she had brought from Florence. In 1594, Henry IV. brought it again to Paris. In the time of Louis XIII. it numbered 16,746 volumes, and upon the death of Louis XIV., 70,000. At the present time it numbers over 2,000,000 books, 150,000 MSS., and 1,300,000 engravings. Every facility is extended to strangers wishing to make use of the library. In the Salles des Globes are two copper globes nearly 21 ft. in diameter. Among the MSS. are those of Galileo, the original of Fénelon's *Telemachus*, letters of Henry IV., Louis XIV., etc.

\***Biga, The** (bee'-gah), an antique sculpture in the Vatican Gall.; stood in an ancient temple of the Sun. The body of the chariot was, for several centuries, used for an episcopal throne in St. Mark's Church, Rome. The principal part of the horses and their trappings are restorations.

**Birmingham** (bur'-ming-um; *broom-place dwelling*), regarded as one of the most salubrious towns of England; occupies the slope of three hills descending to the river Rea. The central portion is handsomely built, the Town Hall having few superiors in architectural excellence. It was celebrated for its manufacture of arms prior to the Roman invasion; was the capital of the



Saxon kingdom of Mercia ; owes its modern prosperity to the demand for arms caused by the American and French wars of the latter part of the last century and the beginning of this. See Route 9, Note 12.

*Routes:* To LONDON, 3 hrs. To Liverpool, 2 hrs. Several stations.

**Black Forest**, *Ger.*, extending eastward from the Rhine through Central Europe and lying between Bâle and Darmstadt. See Route 22, Notes 7, 15, 19.

**Blanc, Mont.** See *Chamonix*.

\***Blenheim** (-îm), *Eng.*, the seat of the Duke of Marlborough ; is most conveniently reached by carriage from Oxford, a distance of nine miles.

After the great victory of Blenheim, Parliament voted this ducal residence, at a cost of nearly three millions of dollars, besides a perpetual pension of \$500,000 to the Duke, in consideration of the National regard for his services. The Park comprises nearly 3,000 acres, and is filled with every device of ingenuity and taste. A column 130 ft. in height, surmounted by a statue of the Duke, stands on the lawn. The Palace is a magnificent structure and decorated with great elegance, and contains a choice collection of paintings and statuary, especially of works by Rubens.

**Bo'-bo-li Gardens**, in the rear of the Pitti Pal., *Florence* ; open to the public Sun. and Th., from noon till dusk ; entrance through the arch at the l. of the Pal. ; laid out under Cosmo I., 1550 ; adorned with statues, fountains, and grottos, and commands a fine view of the city and environs.

\***Bois de Boulogne** (bwa'-deh-boo-lone'), *Paris*,  $\frac{1}{2}$  ml. beyond Arc de Triomphe ; tramway and omnibus to the Arc, steam tramway beyond ; most satisfactory, however, to take carriage. Being beyond the fortifications, the tariff for 2 or 3 persons is 2½ fr. first, and 2 fr. each subsequent hour ; 4 or 5 persons, 2¾ first, 2¼ afterward. If retained over two hrs., the driver is entitled to 20 minutes rest.

This forest, comprising 2,500 acres, derived its name from a village to the s.w., which, from time immemorial, had been noted as an evil resort. In 1789 it was cleared in part, and in 1814 the wood was entirely removed as a measure of defence against the Allies. In 1815 Wellington was encamped here. Under Louis XVIII. and Charles X. it was restored as a park, and, in 1830,

presented to the Municipality of Paris, and the cascades and lakes constructed and mounds erected, with a view to make it vie with the noted parks of other cities. In 1870 the siege of the Prussians rendered the clearing away of the forest a necessity for the defence of the city. Much of its former beauty is therefore wanting at the present time. The principal points of attraction are the artificial lakes.

*Lac Inférieur* is  $\frac{3}{4}$  ml. long and *Lac Supérieur*  $\frac{1}{4}$  ml. Within the first are islands (1 fr.), with cafés, restaurants, and various amusements. Between the lakes are the cascades, one of which is called the Source.

The *Pré Catelan*, formerly the centre of attraction, is now chiefly used as a concert saloon. The Race-course of *Long Champs*, named from the Abbey de Long Champs, founded here in 1261, by Isabella, sister of St. Louis, is on the n. side, near the Seine, not far from which is the Cascade de Long Champs, 27 ft. high. At the extreme north end of the Bois is the *Jardin d'Acclimatation*, which see.

The best display of equipages is seen from 3-5 o'clock.

**Bois de Vincennes** (bwa-deh-viñ-sen), *Paris*,  $1\frac{1}{2}$  ml. beyond Place du Trône; by rly. from Pl. de la Bastille, horse-car from the Louvre, or omnibus from Pl. des Arts and Métiers.

Louis le Jeune here made his residence, 1137; a century later, St. Louis held here a court of justice under an oak, the site of which is marked by a pyramid in the centre of the Rendez-vous-de-Chase. It was also the residence of Philip Aug., Louis le Hutin, and Charles le Bel. The château was erected by Philippe de Valois, 1333.

*The Donjon*, with its four towers, constructed of stone, is of four lofty stories, with walls 10 ft. in thickness. It was a royal residence till the time of Louis XI., since which it has been used as a prison. Among those who have been confined here are Henry IV., Condé, Prince Ed. of Eng., and Duc d'Enghein. Upon the ground floor is the Salle de la Question, or room of torture, a place of total darkness. A hole in the wall indicates the bed of the victim.

*The Chapel*, 1248, is noted especially for its fine vaulting and its windows. In a window on the l., among the celestial figures, is Diana of Poitiers, distinguished by the blue ribbon in her hair. In the Sacristy is a mon. to the Duc d'Enghein, who was unjustly executed by Napoleon I. The statue of the Duc is sup-

ported by Religion, while France below is weeping, and Vengeance is supplicating Divine justice. ("A magnificent monument."—*Galignani*. "A poor work."—*Baedeker*).

**Bol, Ferdinand**, 1611–1680, b. Dordrecht, *Hol.*; d. Amsterdam; painter and engraver. He was one of the best pupils of Rembrandt, whose style he imitated well. He painted historical pictures and portraits. "He must not be confounded with Hans Bol, miniature and landscape painter."

**Bologna** (bo-lone'-ya), *Italy*, the *Felsina* of the Etruscans and the *Bononia* of the Romans. Its university, established 1119, is among the oldest known, and in the 13th cent. numbered 10,000 students. Anatomy and dissection were here first taught, and here Galvani made his first studies in galvanism.

In painting, Bologna holds a rank scarcely second to Florence in the eminence of its masters, among whom were Fr. Francia, the Carracci, Guido, Albano, Domenichino, and Guercino. The general architecture of its principal streets, massive and palatial, with arcades covering the sidewalks, gives a peculiar and somewhat sombre aspect to the city. It affords, however, an agreeable protection from the heat of summer and storms of winter.

*The Principal Objects of Interest* are the Academy of Art (see Part II., *Bologna*), the Piazza Vittorio Emanuele, the Leaning Towers, the Campo Santo, and the Churches of S. Petronio, S. Pietro, S. Domenico, and S. Stefano.

THE PIAZZA VITTORIO EMANUELE, the ancient forum, in the centre of the city, is of great historic interest. On the w. is the Pal. Pubblico, or Governor's Palace, 1290, the grand staircase of which was designed by Bramante; on the e. is the Pal. del Podestà, 1201, in which the young King Enzo was, during his life, kept a prisoner; and where, also, the conclave for the election of Pope John XXIII. was held, 1410. On the s. is the Ch. of S. Petronio, 1390, designed to be nearly 600 ft. in length. In 1659, the completion of the vast plan was abandoned, the work having only reached the transept. Interior uninteresting.

The Piazza is adorned with a fountain surmounted by the celebrated bronze \*statue of Neptune by G. da Bologna, 8 ft. in height, and said to weigh 10 tons (?), and is regarded as one of the most meritorious achievements of modern art.

"Not an antique god, calm and worthy of adoration, but a mythological god, serving as an ornament, naked, and displaying his muscles. Under the feet of the god are four females displaying the magnificent nudity of their bending forms,







the open sensuality of their bold heads, and closely clasping their swollen breasts to force out the jutting water."—*Taine*.

**THE LEANING TOWERS.** Three squares to the e. of the Pi Vit. Em. is the Torre Asinelli (1109), 275 ft. in height, overhanging 3 ft. 5 in. ; and the Torre Garisenda (1110), 138 ft. in height, overhanging 8 ft. 6 in.

**THE CAMPO SANTO.** One and a half ml. from the Porta Saragozza, s.w., is the Campo Santo, a burial-place of much interest. A covered gallery of 635 arches leads from the Porta to the Campo and to the Church of the Madonna de S. Luca, situated upon the summit of Monte della Guardia, 2½ mls. dist. The church contains little of interest, but the height commands a magnificent view of the city, its environs, the Apennines, and the Adriatic.

*Routes :* To **TURIN**, 7 hrs., \$7.60 ; \$5 ; see Route 42. To **MILAN**, 5 hrs., \$4.60 ; \$3 ; see Route 42 to Piacenza, and 47 Piacenza to Milan. To **VENICE**, 4 hrs., \$3.70 ; \$2.60 ; see Route 48. To **FLORENCE** (Rome), 4 hrs., \$3 ; \$2.10 ; see Route 49. Union station on the n. margin of the city.

**Bologna, Jean (Giovanni) de** (zhañ'-deh-bo-lone'-yah), **IL FIAMMINGO**, 1530?–1608 ; b. at Douai, *Flanders*. He went to Rome, and, devoting himself to the study of the great masters, particularly Michael Angelo, early took a high rank as an artist, and soon achieved a place among the first masters of sculpture.

His four great works, each of which is a masterpiece, are the Great Fountain at Bologna ; the Statue of Cosmo I., on the Piazza del Granduca, Florence ; the Rape of the Sabine Women, in marble, under the Loggie, Florence ; and Mercury in the Nat. Museum, Florence, formerly in the Uffizi. See *Mercury*.

"I think there has been no better sculptor since the days of Phidias."—*Hawthorne*.

**Bonifazio Veneziano** (bo-ne-faht'-zee-o), 1491–1553. Pupil of Palma Vecchio. Subjects usually religious. Excelled in Saints and Holy Families.

**PRINCIPAL WORKS :** Florence, Last Supper ; Milan, Finding of Moses—long ascribed to Giorgione—and Christ at Emmaus ; Paris, Raising of Lazarus ; Venice, The Rich Man's Feast, The Magi, The Virgin and Four Saints.

**Bordone, Paris** (bor-do'-nay), 1500–1571 ; b. at Treviso, *Italy* ; studied in the school of Titian ; became an imitator of Titian and Giorgione. He is distinguished for portraits and fine heads, which have often been mistaken for Titian's. His flesh-tints are rosy, his draperies purple and crimson, with numerous

small, broken folds. He was invited to France by Francis I. His works are not numerous.

PRINCIPAL WORKS: Belv., three; Brera, 208; Dresd., 256; Edinb., 106; Hamp. Ct., 118, 182, 235?; Hermit., 110, 111; Louvre, 82; Nat. Gall., 637, 674; Uff., 607, and several portraits; Venice, 428, 429.

**Borghese Palace** (bor-gay'-say), via Fontanella, *Rome*, an immense structure commenced in 1590. The court is surrounded by a portico of 96 columns.

The Gallery. See Part II., *Borghese Gallery*, p. 423.

**Borghese Villa.** See Part II., *Borghese Villa*, p. 424.

**Borgognone, Ambrogio** (bor-gon-yo'-nay), AM. FOSSANO, 1455-1525. *Milan*. Painter, most successful on heads. His Madonnas are of a peculiarly beautiful type, gentle and devout. His pale, delicate flesh-tints are masterly.

**Bor-ro-me'-an Isles**, Lake Maggiore. See Route 25.

**Both** (boat). I. ANDREAS. 1610?-1645?, b. at Utrecht, *Hol*. Studied under Bloemart, and travelled in Italy. Andreas rarely painted complete pictures, more usually devoting himself to the figures and animals in his brother's landscapes.

II. JAN(yahn), 1610?-1656? Studied, travelled, and painted with his brother. In Italy the brothers imitated the taste and style of Claude, and devoted themselves to Italian scenery. Jan's landscapes are characteristic, with lofty trees, sparse foliage in the foreground; high, rocky precipices, with distant mountains, a wide-stretching plain intervening, with a warm, soothing sunset, and frequently a brigand-looking traveller, a muleteer, and a couple of weary, miserable mules.

PRINCIPAL WORKS: Amst. Hoop., Nos. 21-2; Ant., 26; Berlin, 863; Bruss., 124; Dresd., 1272; Dul., 30, 36, 41, 199, 205; Hague, 17, 18; Louvre, 43-4; Munich, 173, 320, 479, 970; Nat. Gall., 71, 209, 959; Pesth, X. 349; Rijks, 49, 51-2; Rotterdam, 25.

**Botticelli** (chel'-ly), **Sandro**, FILIPEPI, 1447-1510, b. at *Florence*; was the pupil of Fra Lippi, and became one of the first painters of his time in the expression of vigorous and impetuous movement, in which respect he is allied to Angelo and Signorelli. In contrast with Angelico his angels are well-formed and vigorous muscular youths. Among his most important works are his frescoes in the Sistine Chapel. His masterpiece is the Calumny of Apelles, in the Uffizi.

**Bouts, Dieric** (dear-ik boots), erroneously STUERBOUT. 1391 ?-1475; b. at Haarlem, *Hol.* "Though a Dutchman by birth, he is entirely a painter of the Flemish School of van Eyck." His two greatest works are the Triumph of Justice and a Last Supper, in Louvain. His devotional pictures are severe and somewhat melancholy; his coloring is of high merit, especially in his green and red draperies.

**Braccio Nuovo, Museo.** See *Vatican Sculptures*. P. 479.

**Bramante d'Urbino, DONATO LOMAZZO.** Place and date of birth unknown. In early life studied painting. Some of his frescoes remain in Milan. His more important works are architectural. He was appointed architect of St. Peter's, Rome, and erected the four great arches supporting the dome. After his death the plan of the church was changed. Michael Angelo said of him: "Bramante was one of the most able architects since the days of the ancients." Buried in St. Peter's, 1514. Age about 70.

**Brenner Pass.** See Route No. 58. See also *Alps*.

**Brera Gallery, Milan.** See Part II., *Brera*. P. 424.

**\*Bridgewater Gallery, Bridgewater House, St. James's, London.** Upwards of 300 pictures; M., Tu., Th., and F., 10-5, by card obtained of Messrs. Smith, 137 New Bond St. Catalogues at the Gallery. See *Madonnas*, Nos. 17, 18, and 19.

"There is a deficiency of examples of the older Italian and German Schools in this collection; but from the time of Raphael the series is more complete than in any private gallery I know. The Carracci School can nowhere be studied to better advantage."—*Mrs. Jameson*.

**Bril (breel), Paul, 1556-1626 ?**; born at Antwerp. He painted principally at Rome, and is said to have made essential advance in the art of painting and to have beneficially influenced Rubens, An. Carracci, and Claude Lorraine. His principal work is a fresco in the Vatican, 68 ft. long. He painted with equal success landscapes and figures. The Louvre has 8 of his works.

**Bristol (chasm), Eng.,** 118 mls. w. from London (3 hrs.); pop. 175,000; on the Avon. Was fortified in the 5th cent.; castle built in time of Henry I. Birthplace of Sebastian Cabot, Chatterton, Southey, and Bagley the sculptor.

**British Museum.** See Part II., *British Museum*. P. 426.

**Brouwer, Adrian** (brow-wer), 1608-1640; b. Haarlem (or Oudenarde), *Hol.*; d. Antwerp; painter and engraver.

"He commenced by designing flowers and birds for his mother, who embroidered for a living. Entering the school of Hals, young Brouwer's progress was

rapid ; but he was not able to endure the ill-treatment of his master, who appropriated his works, selling them at high prices. Escaping from the house, he visited successively Amsterdam, Antwerp, and Paris."

He painted in a superior manner peasant-scenes, ruins, guard-houses, fêtes, and gamblers. In quaint conception and facile delineation he is nearly the equal of his master. His pictures are seldom met with, and are now highly prized.

The largest number known in any collection is that at Munich, nine, of which six are masterpieces. Recent research has shown Brouwer's life to have been much less irregular than has generally been stated by biographers.

PRINCIPAL WORKS: Berlin, 853 B; Cassel, 380-1; Dul., 54; Frank., 233, 234, 234 A; Hermit., 937, 941; Louvre, 47, 44; Madrid, 1219; Munich, 273, 1107; Pesth, 641; Rijks, 64-5; Uff., 959.

**Brueghel, BREUGHEL** (broy'-gel): I. PIETER, THE ELDER, known as Peasant Brueghel; 1520-1569; b. at Brueghel, *Holland*. His subjects were peasant life and scriptural scenes. Attained to no great eminence. His best works are at Vienna.

II. PIETER, THE YOUNGER, 1564-1637; son of I.; delighted in representations of the infernal regions, and hence is frequently mentioned as "Hell Brueghel." He possessed little power as an artist. His sky is peculiarly green, and his landscapes dotted with figures.

III. JAN (yahn), son of I., known as "Velvet Brueghel;" the most eminent of the family, 1569-1642?; b. at Brussels. Subjects were landscapes, marine, genre, biblical, fruit and flowers. His touch vigorous, his management of light and color highly effective and masterly, and his works are finely finished. He often painted the landscapes in the works of Rubens, van Balen, and Rottenhammer, and figures for de Steenwick and de Momper. His landscapes frequently have an excess of blue.

**Brun, Charles le** (brooñ); 1619-1690; b., *Paris*. He early displayed great talent, and at fifteen painted his Hercules and the Horses of Diomedes. At 22 he was sent to Italy to study, where he spent six years. Returning to Paris, he became painter to Louis XIV., and was employed in decorating the royal palaces of Versailles and the Louvre. Under his influence the king established the Royal Academy of Art. The Louvre has 26 of his pictures, besides the mural decorations. He has been criticised as a theatrical and showy decorator.

**Brun, Elizabeth Louise le**, 1755-1842; b., *Paris*. She painted portraits with success at the age of 15. Disturbed at the



revolutionary course of public affairs, she went to Italy and thence visited nearly every country in Europe, returning to France in 1801. She was elected a member of the Academies of Rome, Parma, Bologna, Berlin, Geneva, St. Petersburg, and several others. Her works number over 600 portraits and 200 landscapes, many of which have been engraved. She has six works in the Louvre. Her portrait of herself and daughter, in the Louvre, is a favorite subject with copyists.

**Brunelleschi** (-ke), **Filippo**, 1377-1446, *Florence*. To no one of the early masters is modern art more indebted than to Brunelleschi. He has been called the Father of the Renaissance. He was among the first of modern artists to feel the inspiration of the remnants of Ancient Art, and the first to reapply geometry to architecture. Masaccio, following his example, applied it to painting and mosaics.

Visiting Rome, he studied with the greatest assiduity and enthusiasm the marvellous ruins which met him on every hand.

Commissioned by the Government of Florence to undertake the completion of their great cathedral, he designed and erected the magnificent dome, one of the boldest masterpieces, and at that time without a parallel. He also designed the church of San Lorenzo, the Capella Pazzi, the Courts of Santa Croce, and the Pitti Palace, a structure which still remains a model of the highest architectural taste.

"As an architect he was not exactly the originator of the new style which supplanted the Gothic, but he was certainly the master who, by his great power, stamped that superiority as a fact."—*Grimm*.

**Brünig Pass**, *Switz*. See Route 30, and also *Alps*.

**Brussels**, **BRUXELLES** (brook'-zel', *house on the marsh*), *Belg*. The city, containing a population of nearly 400,000, is divided into the upper town, occupied by the nobility and foreign residents, and the lower town, the residence chiefly of artisans and traders. The business portion of the city lies on the slope between the two. Upon the brow of the upper town is the Park, adjacent to which are the Royal Palaces.

In the general appearance of its streets, parks, and buildings, Brussels much resembles Paris; the French language is also used by the upper classes.

*The Principal Places of Interest* are the Park, the Palais du Roi, the Palais Ducal, the Palais de la Nation, the Palais de l'Industrie, Ancienne Cour, Hôtel de Ville, Musée Wiertz, St. Gudule,



Martyrs' Mon., Colonne du Congrès, and, in the environs, the Porte de Hal, the Bois de la Cambre, and the Field of Waterloo.

THE PARK, on Rue Royale, is the fashionable promenade at sunset and on Sundays. To the l. is the Palais de la Nation, on the r. is the Palais du Roi, and above this last, at the s.e. corner of the Park, the Palais Ducal. The Park is adorned with fountains and statuary. \*Military music Sundays 1-2.30, and on summer evenings at 6.

THE PALAIS DU ROI, s. side of the Park, has little of interest. Residence of Napoleon and Josephine, 1803. Permission obtained from the intendant. The flag announces the king at his palace or at Laeken.

THE PALAIS DUCAL, formerly of the Prince of Orange, is now a Museum.

THE PALAIS DE LA NATION, opp. the Palais du Roi, was erected, 1779, by Maria Theresa as a Parliament House, and is now occupied by the Belgian Parliament. Sessions from 12 to 5 P.M. Admission for the public at the rear, in Rue de l'Orangerie.

GU-DULE, STE., ET ST. MICHEL, Cathedral of Brussels, 13th cent., not yet finished. Closed from 12-4, but admission may be gained on payment of 1 fr. \*The magnificent windows are the chief attraction, especially those of the Chapel of the Sacrament, devoted to the Royal Family.

\*The Pulpit represents, in carved wood, the Expulsion from Paradise, among the animals are the bear, dog, cat, eagle, vulture, peacock, owl, dove, ape, etc.

THE MUSEUM (*L'Ancienne Cour*) contains a collection of Nat. History, a Galerie Historique, and the Musée de Peinture. See Part II., *Brussels Museum*. P. 431.

THE PALAIS DE L'INDUSTRIE, near the Ancienne Cour, contains the royal library.

THE HÔTEL DE VILLE, in Grande Place, near the centre of the city, 1402, is regarded as architecturally one of the finest structures in Europe. Its tower rises to the height of 370 ft., and is placed somewhat to one side of the centre of the building.

THE MUSÉE WIERTZ (vee'-ertz), on the eastern margin of the city, is a small collection of pictures by Wiertz, several of which are of remarkable ingenuity and power; 10-3.

THE MARTYRS' MONUMENT, in Place des Martyrs, was erected, 1838, in memory of the patriots who fell in the struggle for inde-



pendence in 1830. In the gallery below are the names of the 448 slain.

**THE COLONNE DU CONGRÈS**, in Place du Congrès, two squares n. from the cathedral, was erected, 1850, in honor of the adoption, in 1831, of the present Constitution of Belgium. This is surmounted by a statue of the king. At the corners are allegorical figures of Liberty.

**ENVIRONS:** *The Porte de Hal*, or Museum of Mediæval Antiquities, 2 mls. s.w. of the Hôtel de Ville, is an interesting collection of arms, weapons, carved work, shrines, etc.

Open daily, 10-3, free; small gratuity to the custodian.

Criminal executions take place in the space in front of the building.

*The Bois de la Cambre*, a delightful park of 450 acres, one-half ml. outside the city, on the south. May be reached by tramway from Boulevard de Waterloo.

*The Field of Waterloo*, 12 mls. to the s. of Brussels, is most easily visited by taking omnibus from the Hotel de Saxe at 9.30 A.M.; fare, round trip, 5 frs. Also by railway at 9.30, Chemin-de-fer du Luxembourg to Groenendael, thence by omuibus. Fare, 4 frs., but time more limited. Return by either route.

**Routes:** TO ANTWERP,  $\frac{3}{4}$  hr., \$.75; \$.60; see Route 16. TO COLOGNE, 6 hrs., \$4.70; \$3.40; see Route 19. TO PARIS, 6 hrs., \$6.90; \$5.20; see Route 18. TO LONDON, via Ostend, 11 hrs., \$11.50; \$8.25. Stations on the n. and s. margins of the city.

**Buckingham Palace**, *London*, w. end of St. James's Park, town residence of the Queen; occupied first as a royal residence by Geo. III.; afterward by Geo. IV. Contains a limited, but valuable collection of paintings, permission to visit which may be obtained of the Lord Chamberlain on written application, but only during the Queen's absence. The Royal Mews, or Stables, to the s. of the Pal., may be visited upon application to the Master of the Horse.

**Buonarroti.** See *Angelo*.

**Buttress**, a structure of masonry upon the outside of a building to support the walls. Flying Buttress, a buttress standing at a distance of several feet from the wall and curving over in a semi-arch and striking the wall at considerable height.

**Burns, Robert.** See *Ayr*.

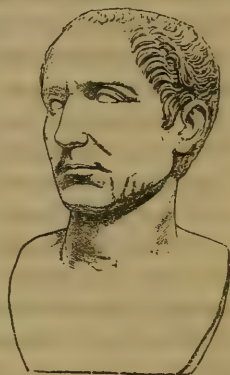
**Cæcilia Metella**, dau. of Q. C. Metellus, consul B.C. 109; wife of Crassus. *Her Tomb*, on the Appian Way, 2 mls. from



the Porta S. Sebastiano, is one of the finest and best-preserved monuments of ancient Rome; 70 ft. in diam., standing on a square base. It was stripped of its outer coating by Clement XII., and the present battlements were added by Boniface VIII. in the 13th cent.

**Cæsar, Augustus.** See *Augustus*.

**Cæsar, C. Julius**, b. July, B.C. 100. At 17, married Cornelia, dau. of Cinna; at 22, was renowned as an orator; at 38, formed, with Pompey and Crassus, the First Triumvirate; at 40, was elected Consul, and the provinces of Gaul were assigned to him for 5 years. Gave his dau. Julia in marriage to Pompey. The following 9 years he was in Gaul—twice crossed the Rhine, twice landed in Britain, B.C. 55 and 54. Julia having died, Pompey joined the aristocratic party, and endeavored, through the Senate, to take away Cæsar's command. Learning this, Cæsar marched upon Rome. Pompey and the Senate fled to the south of Italy, thence to Greece, and collected an army. At the battle of Pharsalia, B.C. 48, Cæsar was completely victorious, and thus became master of the Roman Empire at the age of 52.



J. Cæsar—Naples.

He exercised the greatest clemency, and governed with great wisdom. The aristocracy, however, resolved on his assassination, which occurred on the 15th of March, B.C. 44, in the *Curia of Pompey*, where the ch. of *St. Andrea della Valle* now stands. His body was burned in the Forum. See *Roman Forum*.

STATUES: Berlin, 291, 295, 380; Br. Mu., 2; Cap. V. 1; Hermit, 210; Louvre, \*( ) ; Naples, 29 (163), 215 (162); Torlo., 116; Vat., 282.

**Cæsars, Palace of the.** See *Palatine Hill*.

**Caius Cestius** (kay'-yus sess'-te-us), **Tomb of.** *Rome*, near the gate of San Paolo: a pyramid, 114 ft. in height and 90 on each side at the base. It contains a chamber, 13 ft. in length, ornamented with arabesques. The structure is of the time of Augustus, and was erected, as the inscription states, in 330 days. It was incorporated into the city wall, as at present seen, by Aurelian when he constructed his line of fortifications.

**Caligula** (ka-lig'-u-la), b. A.D. 12, a son of Germanicus and Agrippina; succeeded Tiberius, A.D. 37. He had reigned a few

months, when a serious illness seems to have weakened his mental powers. His subsequent reign was extravagant and wantonly cruel. He exhausted Italy by his extortion, and then marched into Gaul, which he wasted also. Returning to Rome, he was soon after murdered.

**Caligula, Palace of.** See *Palatine Hill*.

\***Calton Hill** (call-ton), *Edinburgh*, at the eastern end of Princes Street. Alt. 350 ft. Upon the hill, adjacent to the stairs, is Dugald Stewart's mon. at the l.; to the n., is the Old Observatory, and the New Observatory with a small dome. At the s.e. of the Observatory grounds is a mon. to Playfair. To the s. is Nelson's mon., 102 ft. high, surmounted by a time-ball. The unfinished colonnade is a part of a structure in honor of Waterloo, intended to be a copy of the Parthenon at Athens. The foundation was laid 1822, but, proving too costly, the project was abandoned, having cost thus far about \$80,000.

\*\*The view from the summit of this hill is scarcely to be surpassed. To the n. is what may be called New Edinburgh, extending toward Granton and the port of Leith. Across the Forth, is Fifeshire. Following down the Forth is, first, the isl. of Inch Keith, Portobello, Bass Rock, and the Isle of May farther at sea. Toward the s. and w. the Burns mon.; Holyrood immediately below; Salisbury Craig and s., Arthur's Seat, 820 ft.; thence to the n. the Old Town, commanded by the frowning Castle.

**Cambridge, Eng.**, 51 mls. from London; may be reached both by the Gt. Northern and the Gt. Eastern rlys. It is situated on the river Cam, whence its name, and has a pop. of 30,000. The town was burned by the Danes, 871, and again in 1010; Wm. the Conq. built a castle here, of which nothing now remains but the gate-house.

The University consists of 17 colleges and halls, dating, according to Hallam, from 1231. All the present colleges and halls have been founded since the time of Ed. I., as follows: St. Peter's, 1257; Clare Hall, 1326; Pembroke Hall, 1343; Gonville and Caius, 1349; Trinity Hall, 1350; Corpus Christi, 1351; King's, 1441; Queen's, 1446; Catharine Hall, 1475; Jesus, 1496; Christ's, 1466; St. John's, 1511; Magdalen, 1542; Trinity, 1546; Emmanuel, 1584; Sidney Sussex, 1598; Downing, 1800.

**Campagna, The** (cam-pan'-ya), *Italy*, that portion of the western coast lying between Cape Linaro, near Civita Vecchia, and Terracina, about 90 mls. s.; its greatest breadth is about 25

mls. In the times of the Empire it was densely populated with numerous villages; it is now mostly an uninhabited waste. During the summer it is subject to malarial influences.

**Campanile** (-pah-neé-ly). A bell-tower frequently disconnected from the church or cathedral. See Cathedrals of *Florence*, *St. Mark's*, and *Pisa*.

**Canova, Antonio**, 1757–1822; b. at Possagno, Italy. His father having died, he was remitted to the care of his grandfather, a stonecutter, and at the age of nine years began to exhibit that genius for which he was afterward distinguished. At sixteen he produced his Eurydice, his first original statue; soon after Æsculapius, Apollo, and Daphne; and at twenty-two, Dædalus and Icarus.

Invited to Rome, he executed an Apollo and a Theseus, which gave him an unquestioned rank among the Masters. Soon after he was commissioned to execute a mon. to Pope Clement XIV., now in the church of the Apostles; and also one to Clement XIII., now in St. Peter's—one of his finest works. He also was commissioned by the Senate of Venice to erect a mon. to the Admiral Emo, for which he was awarded a gold medal and a life annuity.

In 1800 he completed his masterpiece, Christ from the Cross, which he presented to the church of his native village. His Perseus was placed in the Vatican gallery by public decree—an honor hitherto denied modern art. In 1816 the Pope ordered his name to be enrolled in the Golden Volume of the Capitol, and a pension of 3,000 crowns a year.

Among his other noted works are a colossal statue of Napoleon, Marie Louise, *Venus* from Pauline Bonaparte (see *Venus*), and Washington, the first commission of the New World to the Old. Entombed at Possagno, the magnificent monument he had designed for Titian was erected in his honor in the church of the Frari, at Venice. (See *Frari*.)

"He attained an especially pleasing grace in the representation of womanly beauty, somewhat marred, however, by a certain elegant smoothness; but falls altogether into the theatrical manner when he attempts heroic themes, as the Boxers and Perseus."—*Lübke*.

"The vile classicality of Canova."—*Ruskin*.

**Capitoline Galleries.** See Part II., *Capitoline and Palace of the Conservators*. Pp. 432 and 463.

\* **Cap'i-to-line Hill, Rome.** From the southern end of the

Corso, the approach to the Capitol is through the small Piazza Ara Coeli. At the foot of the hill the long flight of steps to the l. leads to the ch. of S. M. Ara Coeli (15).

To the r. is the carriage-way, and in the centre, *La Cordonata*, the grand staircase (1) leading to the Piazza del Campidoglio, opened 1536,



upon the occasion of the entry of Chas. V. It was near the lion on the l. (1) that Rienzi, the Tribune, met his death when fleeing down the steps. Upon the l., as we ascend, is a small garden (2), in which a living wolf is kept. At the summit, upon the corners of the balustrade, are the celebrated statues \* of Castor and Pollux (3), standing beside their steeds. See *Castor and Pollux*.

Beyond these, on either side (4), are the so-called \* Tro-

phies of Marius, believed, however, to be not earlier than the time of Alexander Severus; next (5), r., Constantine; and (5) l., Constans, from the Baths of Constantine; and lastly, on the r., the first milestone from the Appian Way, and on l. the seventh.

In the centre of the Piazza (6) is the renowned statue of \*Marcus Aurelius (see *Aurelius*).

It was here that Romulus is said to have founded his Asylum; and here occurred the revolt under Tiberius Gracchus, B.C. 133.

On the right of the Piazza (7) is the Palace of the Conservators, containing the Picture Gallery and the Protomoteca; on the l. (14), the Capitoline Museum, and in front (11), the Palace of the Senator. See *Capitoline Mus.* and *Palace of the Conserv.*



Upon the eminence to the left or east (15), where the church of Ara Cœli now stands, formerly stood the Arx or old Roman Citadel; the temple of Honor and Virtue, B.C. 103; the temple of Jupiter Feretrius, built by Romulus; the temple of Juno Moneta, B.C. 345; and the statue of Jupiter, B.C. 293.

Upon the r. (8), Numa Pompilius erected his temple of Fides Publica; and Tarquinius Superbus, B.C. 535, that of *Jupiter Capitolinus*, which was burned B.C. 83, having stood 4 centuries. Rebuilt by Sylla, it was again burned, A.D. 69; again rebuilt by Vespasian; finally was sacked by the Vandals, A.D. 455, and fell into ruins. Near this temple was that of Jupiter Tonans, built by Augustus.

Between the two heights was the Tabularium, or Hall of Records, upon the foundations of which (11) the present Palace of the Senator—with tower and clock—now stands. It was in front of this building that Petrarch received his crown of laurel, 1341. The Piazza, Museums, and Palace were designed by M. Angelo.

*The Gate* which Tarpeia betrayed to the Sabines was to the l. of the Palace of the Senator (12), at the foot of the steps near the Arch of Sept. Severus.

*The Tarpeian Rock.* Two precipices, both upon the right, are shown as the historic place (9, 9); one may be approached by a road from the n. end of the Piazza, past the Pal. of the Conservators; the other from the s. end, past the same Palace. This last is believed to be the rock down which Crassus and Manlius were thrown. Both precipices may be seen from below; the first from Via di Tor de Specchi; the other from Via di Monte Tarpeo.

The street to the right of the Palace of the Senator (10) and the steps to the l. (12) lead to the Forum.

**Cappuccini** (cap-poo-cheé-nee), **Ch. of the**, Pi. Barberini, *Rome*. In the 1st chapel, r., is \*Guido's Michael and the Devil; 3d chapel, Death of St. Francis, Domenichino; 1st chapel, l., the \* Visit of Ananias to Saul, by Cortona. To the l. of the high altar is the tomb of Prince Sobieski, son of John III. of Poland.

\*Beneath is the cemetery of the brotherhood, the earth of which was brought from Jerusalem. The space being insufficient for the needed use, upon the death of a frère, the body longest buried is removed to make room. The bones thus exhumed are disposed in most singular and fantastic arrangements on the walls, and overhead—some still wrapped in their monastic habits.

**Caracalla**, Rom. Emp., 211-217, proper name M. AURELIUS ANTONINUS, son of Sept. Severus, b. at Lyons, A.D. 188. Accompanying his father to Britain, he was proclaimed Emperor jointly with his brother Geta, at York, his father having died while there. His brief reign of 6 years was marked only with cruelty and extravagance. He murdered Geta, forbade his name being spoken, and chiselled it from the Arch in the Forum, and was at last himself assassinated.



Caracalla—*Naples*.

His statues have a scowling expression, and an inclination of the head toward the shoulder, an affectation he assumed, that he might resemble Alexander the Great.

\*BATHS OF, *Rome*, on the Via Appia,  $\frac{3}{4}$  ml. beyond the Arch of Constantine, erected A.D. 212; among the most extensive and interesting ruins of Imperial Rome. The Baths had rooms for 1,600 bathers, and included warm, cold, and vapor baths, a stadium, gardens, and a large reservoir.

Many of the richest antique works of art were found here; among which are The Dying Gladiator, Venus Callipyge, the Flora, Hercules, and Toro of Naples, and the Fighting Gladiator. Upon the destruction of the aqueducts, by Vitiges, 537, these, together with other Thermæ, fell into ruins.

**Car-a-vag-gio** (cahr-ah-vad'-jo), **Michælangelo da, AMERIGHI**, 1569-1609, b. at Caravaggio, *Italy*. Lived in Rome, Naples, and Sicily; was the leader of the Naturalistic School; was particularly effective in light, shade, and drapery; his treatment is sometimes low, approaching the vulgar. His masterpiece is the Entombment, in the Vatican.

"It is his delight to prove to the beholder that all the sacred events of olden time, occurred just as prosaically as in the 16th cent."—*Lübke*.

"His pictures are characterized by dark, wild passion and tragical vulgarity. The nature he studied was coarse, brutal, and low. Its scenes were rough and dreary landscapes, fierce camps, or rude drinking-houses; its heroes, assassins, gypsies, lawless soldiery, and most profane saints. . . . In scenes from low life he is not so disagreeable."

His works often, however, display the hand of a master of great power. Kugler calls his style "the poetry of the repulsive."

PRINCIPAL WORKS: Barb., I. No. 9, II. 81; Berlin. 359, 365; Borgh., VI. 14; Cap., Fortune Teller; Cassel, 148-9; Corsini, III. 18, 27; Colonna, man drinking:

Dresden, 175-6-8; Hermit., 215-6-7-8; Liecht., III. 61; Munich, 532; Pesth, VI. 225; Sciarra, Card-Players; Spada, IV. 30; Vat. Entombment.

**Carlisle, Eng.**, pop. 40,000. Espoused the cause of Ch. I., and suffered greatly in the civil war; surrendered to Prince Ch., 1745; retaken by the Duke of Cumberland, who put the officers of the garrison to death as traitors. See Route No. 5, Note 8.

\***Carmine** (kar'-mee-na), **Madonna del, Church of, Florence**, in the Piazza del Carmine, 1422; burned, 1771. Among the portions that escaped the fire was the Brancacci chapel in the s. transept, containing the celebrated \*frescoes by Masaccio, 1423-28; best seen in the afternoon. *Right wall*, above, Healing the Lame and Raising of Tabitha. *Altar wall*, above, \*Peter preaching; Peter baptizing; below, Peter healing the sick and distributing alms. *Left wall*, above, Peter finding the money; below, Raising Eutychus, Peter enthroned. *Entrance wall*, above, \*Expulsion from Paradise, The Fall.

**Carracci, Caracci** (car-rat'-chee). I. LUDOVICO, 1555-1619, b. at *Bologna*. Pupil of Tintoretto, and founder of the School of the Carracci. In connection with his nephews, Agostino and Annibale, he gave to Art in Bologna a new and distinctive character. The Carracci endeavored to introduce higher principles of art, and a more faithful adherence to Nature. Ludovico was so successful in his representations of the profounder emotions of grief, that an endless number of Ecce Homos and Weeping Marys followed from the Bolognese School.

PRINCIPAL WORKS: Bolog., 13 works; Belv., one; Borgh., IV. 3; Brera, 458; Cap., 119; Corsi., VII. 26; Doria, VIII. 22; Edinb., 121, 330; Hermit., 165; Munich, 435; Nat. Gall., 28.

II. AGOSTINO, 1557-1602, b. at *Bologna*. Distinguished more as an engraver than as a painter. Of his pictures, the Infant Hercules, in the Louvre, and the St. Jerome, in Bologna, are the most meritorious. His plates, which are among the most celebrated in Italian Art, number not less than two hundred.

PRINCIPAL WORKS: Bolog., Nos. 34, 35; Belv., one; Cassel, 120; Munich, 422; Turin, 160.

III. ANNIBALE, 1560-1609, b. at *Bologna*. The most distinguished of the Carracci. In his early works, his style shows the influence of the Lombard and Venetian Schools, especially of Correggio and Paul Veronese. His later works at Rome indicate equally the influence of the antique, and of Raphael and Angelo.

His works are numerous, and found in almost every gallery.



subjects are usually religious. His Madonnas and Holy Families take a high rank ; especially so his Three Marys. The most important of all his works are those of the decoration of the Farnese Palace, for which he was meanly paid by its princely owner.

His body was entombed in the Pantheon at Rome, in accordance with his wish, " near his friend Raphael." Of the pictures by the Carracci, not less than 250 have been engraved.

PRINCIPAL WORKS: Berlin, Nos. 370-2; Bolog., 36-7-9, 40; Borgh., IV. I., 28; Brera, 460; Cassel, 125-6; Dresd., 449, 450-1-2; Hermit., 166, 169, 172-3-4-6-7-8; Louvre, 119, 120-1-3, 130-2-4-5; Munich, 440, 1252; Nat. Gall., S, 25, 26, 88; Turin, 158.

**Carriages.** See Part III., *Introductory Notes*. P. 504.

**Carrousel, Arc de Triomphe du.** *Place du Carrousel, Paris*, erected by Napoleon I., in 1806, copy of the arch of Sept. Severus, Rome; 63 ft. wide, 47 high, and surmounted by a Quadriga, or 4-horse chariot of victory. The celebrated bronze horses of St. Mark's, brought from Venice as trophies, were placed here by Napoleon I., but restored to Venice by the Allies. The relief represents: *front*, Battles, r. Austerlitz; l. Ulm; *back*, r. Peace of Tilsit; l. taking of Munich; n. *end*, taking of Vienna; s. Peace of Presburg.

**Carrousel, Place du, Paris.** That portion of the enclosure between the Louvre and Tuileries, directly east of the Arc de Triomphe du Carrousel, so named from a kind of equestrian ball given here by Louis XIV., in 1662.

**\*\*Cartoons of Raphael, Tapestries.** In 1515-16, Raphael executed ten cartoons for tapestries intended to cover the lower part of the walls of the Sistine Chapel of the Vatican. They are about 12 ft. in height, and 14 to 18 in length. The scenes represented are: 1, The Conversion of Paul; 2, Peter Receiving the Keys; 3, Paul Healing the Lame Man; 4, Miraculous Draught of Fishes; 5, Paul and Barnabas at Lystra; 6, Paul Preaching at Athens; 7, Slaughter of the Innocents; 8, Stoning of Stephen; 9, Death of Ananias; 10, Paul in Prison. They were executed upon paper, which the weavers cut into strips for convenience, and threw away when the tapestries were completed.

Numbers 1, 8, and 10 of the original cartoons are lost; the remaining seven, through the influence of Rubens, were purchased by Chas. I., of Eng., and taken to London. During the Commonwealth they were neglected, and upon the Restoration sold by Chas. II. to the French Ambassador. Lord Danby interfered



and prevented their being taken from the country. They were, however, stowed away in boxes till the time of Wm. III., when, through the advice of Sir Godfrey Kneller, they were pasted upon canvas and placed in Hampton Court. Here the cartoons had the misfortune to be *restored*, as Fairholt remarks,

"by a very bad artist named Cooke, who repainted them without knowledge or taste, and without any reference to the original design, when portions had been lost. In the Miraculous Draught of Fishes, the Saviour's robe, originally crimson, is now white, though the red shadow on the water still remains. No educated eye can look with any other feeling than disgust at the daubs, which cover the work and destroy their beauty."

Recently they have been removed, and are now in the Raphael Room of the South Kensington Museum, London.

These cartoons rank among Raphael's best works.

**THE TAPESTRIES.** Three sets of tapestries were made from the Cartoons, now respectively at Rome, Berlin, and Dresden.

The *Rome Tapestries* were executed at Arras, France, in silk, wool, and gold, each piece costing about \$3,500. In 1527, in a siege of Rome, they were carried away and much injured. They were returned in 1533. In 1788 they were seized by the French, sold to some Jews, and repurchased 1808, by Pope Pius VII., and are now in the Vatican. See *Vatican Sculptures*. P. 479.

The *Berlin Tapestries*, nine, now in the Rotunda of the Berlin Museum, were also executed at Arras, France, for Henry VIII. of Eng. Afterward they came successively into the possession of Emp. Chas. I., the Dukes of Alva, and finally, in 1844, Fred. Wm. IV. of Prussia.

The *Dresden Tapestries*, 6, now in the Cupola Saloon of the Dresden Gall.; purchased by Gen. Field-Marshal Flemming, in 1728, for \$9,000; lost and found again.

**Castor and Pollux, myth.** Greek, *Dioscuri*. Sons of Jupiter, deified and placed among the constellations; worshipped as the protectors of sailors. At Rome they were believed to have assisted at the memorable battle of Regillus, B.C. 498, after which they rode to Rome as the bearers of the joyful intelligence, and thence vanished into the heavens.

**Castor and Pollux, Statues of.** \*I. *Piazza del Quirinale*, formerly *Monte Cavallo*, Rome, standing in front of the Quirinal Palace. These groups, sometimes called the "Horse Tamers," 18 ft. in height, date from the time of the Empire, and are copies of works by the School of Lysippus.

They stood in the Baths of Constantine, and were of frequent



Catacombs of St. Calixtus—ROME.

mention in history. Unlike most of the works of art in Rome, they have never been buried. They were erroneously inscribed as being the works of Phidias and Praxiteles, and when placed in their present position, 1786, the riders were exchanged. Copies of these groups are in Berlin and St. Petersburg.—\*II. *Capitoline Hill*, at the head of the staircase from Pi. Ara Coeli, standing on either hand. These statues were found in the 16th cent. in the Ghetto, and were supposed to belong to the Theatre of Balbus.

“They seem to be sons of the morning, and full of life and strength.”—*Hawthorne*.

**Castor and Pollux, Temple of.** See *Roman Forum*.

**Catacombs, Rome.** These subterranean cemeteries, originally quarries, numbering nearly 60, lie scattered outside the walls of the city on all sides. The passages are usually 7 or 8 ft. high and 4 or 5 ft. wide, with innumerable side passages or chambers, in which the dead were placed in tiers. Inscriptions, cinerary

urns, and paintings abound. Among those most desirable to visit are the Catacombs of St. Agnes,  $\frac{1}{4}$  ml. beyond the Ch. of St. Agnes, and those of St. Calixtus, near the 2d milestone on the Appian Way,  $1\frac{1}{4}$  ml. from the Porta St. Sebastiano, of especial interest as containing tombs of several early popes. On the walls, many paintings of the 7th and 8th cents., of the Byzantine style. The catacombs appear to have been first used as burial places by the Jews.



St. Cecilia—*Raphael*.



"The whole structure of martyrology based on the catacombs is utterly without foundation."

"Everything in the catacombs speaks, not of struggle and suffering, but of peace."—*James Freeman Clarke.*

**Cecilia, St.,** is supposed to have lived in the 3d cent., and to have suffered martyrdom.

**\*\*I. *Cecilia, St.,*** painting, in the Acad. Bologna, by Raphael, one of his masterpieces. It was painted about 1515, for the ch. of S. Giovanni in Monte, Bologna; was carried to Paris, 1776, and returned, 1815.

St. Cecilia is represented in an ecstasy, listening to the heavenly music of an angel choir. On her r. are SS. John and Paul; on her left St. Augustine and Mary Magdalen.

"The saint is neither angelic nor ecstatic; she is a vigorous, healthy, well-developed girl, of rich, warm blood, and gilded by the Italian sunshine with glowing and beautiful color. On her left another young girl, less robust and more youthful, has more innocence, but her purity is yet only passivity. . . . Their placid minds are not disturbed; their tranquillity is that of ignorance."—*Taine.*

"One of the grandest and most beautiful figures of Raphael."—*Burckhardt.*

**II. *Cecilia, St.,*** painting by Carlo Dolci, in the Dresden Gallery. Copies in several collections.

**Cecilia, S., in Trastevere, ch., Rome,** founded 230, rebuilt 821, present building erected 1725. The body of St. Cecilia,

which was originally deposited in the Catacombs of St. Calisto, reposes beneath the high altar. The gallery is arranged with a screen, allowing the nuns of the adjoining convent to participate in the church ceremonies without being observed.

**\**Cecilia, St.,*** stat. by Maderno, 1599.

"In the church of Sta. Cecilia, in Trastevere, is one of the most beautiful and interesting statues in Rome, that of the saint to whom the church is dedicated. . . . The whole



St. Cecilia—*Maderno.*



air of the figure represents death, and not sleep. The feminine delicacy and purity, the tenderness of feeling and depth of sentiment which breathes through it, are in the highest degree admirable, and make it one of the most touching and beautiful works of modern sculpture."—*Hillard*.

"Ninety-six silver lamps burn continually before her shrine. In regarding this statue, it will be remembered that Cecilia was not beheaded, but wounded in the throat; a gold circlet conceals the wound."—*Hare*.

**Cemetery, Protestant, Rome**, near the Porta S. Paolo, and the Pyramid of Cestius. The Old Cemetery is upon the left on entering, the New along the Aurelian Wall. Here are buried Keats, Shelley, Gibson, the sculptor, John Bell, the eminent English surgeon, and others, English and American.

**Cenci, Beatrice** (bay'-ah-tree'-chay chain'-chee), **Guido's Picture of**, in the *Barberini* Palace, Rome. Later research leads to the conclusion that the story of Guido's sketching the portrait of Beatrice in the prison is altogether fanciful.

"The portrait of Beatrice Cenci is a picture almost impossible to be forgotten. Through the transcendent sweetness and beauty of the face there is a something shining out that haunts me."—*Dickens*.

"It is the very saddest picture ever painted or conceived; it involves an unfathomable depth of sorrow. It is a sorrow that removes this beautiful girl out of the sphere of humanity. You feel, all the time you look at Beatrice, as if she were trying to escape from your gaze. It is infinitely heart-breaking to meet her glance, and to know that nothing can be done to help or comfort her. Its spell is undefinable, and the painter has wrought it in a way more like magic than anything else.

"It is the most profoundly painted picture in the world; no artist did it, nor could do it again. Guido may have held the brush, but he painted better than he knew."—*Hawthorne*.

"In the whole mien there is a simplicity and dignity, which, assisted with her exquisite loveliness and deep sorrow, is inexpressibly pathetic."—*Shelley*.

**Cenci, Palazzo** (chain'-chee), *Rome*, on or near the site of the Theatre of Balbus, ancient residence of the Cenci family, but after the Cenci tragedy was deserted for many years.

**Centaur** (sen'-taurs—*bull-killers*), *myth*. Represented as half man and half horse, probably from the Thessalian custom of



Beatrice Cenci—Guido.

hunting the bull on horseback. Celebrated in story for their contest with Hercules and the Lapithæ at the marriage of Pirithous.

**Ceres** (see'-reez). DEMETER of the Greeks, *myth*, the goddess of the earth, the protectress of agriculture and all fruits of the earth. Represented as wearing a garland of ears of corn, and bearing a sceptre.

STATUES: Berlin, 5,139; Br. Mus., 133; Cap., III. 30; Borg. Villa, III. 4; Glyp., 79; Nap., 86; Vat. (Br.), 83; (P. C.), 542.

**Ceres and Proserpine, Temple of, Rome**, near the Temple of Vesta. Some portions of an ancient structure, incorporated into the church of S. M. in Cosmedin, are believed to be the remains of the Temple of Ceres and Proserpine.

**Chambre des Députés.** See *Corps Législatif*.

**\*Chamonix** (sham'-o-ny), *Fr.*, *Haute Savoie*. See Route 36. Railway nearly completed from Geneva to Bonneville. The narrow Valley of Chamonix extends about fifteen miles s.w. to n.e., having on the south the chain of Mt. Blanc, and on the north the Aiguilles Rouges and the Brévent. Amid the summit valleys of Mt. Blanc are the ice-fields, branches of which, extending down the valleys, are known as the Glacier des Bossons; des Bois, Mer de Glace, and d'Argentière.

*Principal Places of Interest*: Mer de Glace, Montanvert, the Chapeau, the Flégère, the Arveyron, and Mont Blanc.

Ample time should be allowed for these excursions, which the guides are inclined to understate. Tariffs for horses, mules, guides, and boys, established by governmental authority, will be found in the hotels. Bargain in advance.

\*MONTANVERT (moñ-tañ-vair—*green mountain*), 6,302 ft. alt., a point commanding a \*\*view of the Mer de Glace for a distance of six miles, which, as de Saussure observes, resembles "a sea suddenly frozen, not during a tempest, but when the wind has subsided, and the waves, though still high, have become blunted and rounded." From Montanvert the glacier may be crossed to the Chapeau on the opposite side. In this case the mules must be sent down around the foot of the glacier up to the Chapeau.

Excursion from Chamonix to Montanvert and return, 8 hrs.

MER DE GLACE (mer-deh-glahs; *sea of ice*). An ice-stream from the great ice-fields of Mont Blanc to the Valley of Chamonix; 12 miles in length, 1 in width, the lower portion of which is called the Glacier des Bois. The best view of the Mer de Glace is obtained from the Montanvert.

"No traveller should attempt to cross a glacier without a guide, and in all cases the guide should take the lead."—*Bradshaw*.

**THE JARDIN** (zhar-dan'), a rock rising in the Glacier de Talèfre, alt. 9,143 ft.; commanding a magnificent view; a fatiguing excursion of 3 hrs. from Montanvert. Guide necessary.

**THE CHAPEAU** (shah-po'), 5,080 ft. May be reached by crossing the Mer de Glace from Montanvert, or by mule via Les Tines. Commands a fine view of the Glacier des Bois and the Valley of Chamonix.

\***THE FLÉGÈRE** (fla-zhair), 5,952 ft. Time, 6 to 7 hrs. Guides sometimes recommend the excursion to the Montanvert and the Mer de Glace in the morning, and to the Flégère in the afternoon of the same day—an undertaking which should be attempted only by those capable of considerable endurance.

\*\*From the Flégère is obtained a most magnificent view of the Mont Blanc range, from Col de Balme on the e. to the Glacier des Bossons on the s. Best seen toward sunset.

On the l. is the sharp point of Aiguille du Chardonnet; next, Aig. d'Argentière, 12,379; Aig. Verte, 12,564; Aig. du Dru, 12,527; more distant, Aig. de Moine, 10,323; Mer de Glace; Les Jorasses, 12,661; front, Aig. de Charmoz, 10,263; distant, Aig. de Crepon, 11,301; Aig. de Bletière, 11,353; Aig. du Midi, 12,030; Mont Blanc, with a more rounded peak than any of the preceding, 15,781; Dome du Gouté, 13,311; Aig. du Gouté, 12,061.

**ARVEYRON** (ahr-va-roñ'), source of the Arve, from beneath the Glacier des Bois. The lofty arch may be entered to a considerable distance, but is not altogether free from danger from falling masses of ice. This visit may be made in connection with the trip to the Flégère.

**MONT BLANC** (mon-bloñ), *Haute Savoie, Fr.*, 15,781 ft. alt., the highest point of land in Europe. The snow-line being at the height of 8,000 feet, leaves about 8,000 covered with perpetual snow. Amid the elevated valleys of this chain are 34 glaciers, estimated to occupy an area of nearly 100 sq. mls. Seven of the glaciers descend into the Valley of Chamonix.

The first ascent of Mont Blanc is said to have been made by Balmat, 1786, and a second by Balmat and Dr. Picard, 1787; the centenary of the ascent was, however, observed in Chamonix in 1878. At present the ascent is made nearly every week in July and August, attended, not unfrequently, with accident and loss of life. Two days are required for the excursion.



**Champaigne, Philippe de** (sham-pane), 1602-1674; b. *Brussels*; d. *Paris*. When quite young he went to Paris, where he was employed in decorating the Luxembourg and other palaces. He excelled as a portrait painter; these are finished with great attention to effect in the matter of laces, jewels, etc. His best pictures of this kind are in the Louvre, which possesses twenty-one of his works.

**\*\*Champs Élysées** (shauñs-a-lée-say), *Paris*. This unequalled avenue and pleasure-ground extends from Place de la Concorde to the Arc de Triomphe, about 1 ml. It was originally laid out, in 1616, by Marie de Médicis, and called Cours la Reine. At the entrance from Place de la Concorde are two groups, The Horse-Tamers, by Coustou. Standing between these groups, the Avenue of the Champs Élysées presents a scene of unsurpassed beauty, richness, and grandeur. On either hand are promenades, shaded walks, flower-gardens, fountains, pleasure-gardens, cafés-chantants, which, with the crowds of carriages, riders, and pedestrians, make it in summer, especially in the late afternoon and evening, the pleasure resort of the world.

Proceeding along the avenue, upon the l. is the extensive structure of the Palais de l'Industrie, beyond which is the Panorama; on the r., near by, is the Palais de l'Élysée, and beyond, the winter circus. Immediately beyond these the pleasure-grounds of the Champs Élysées terminate in the Rond Pont, a circle of six parks and fountains.

**Champ de Mars** (shaun-deh-mar), *Paris*. This extensive space in front of the École Militaire, exceeding a half-mile in length, was originally designed as a grand festive parade-ground. It was enclosed with embankments upon which were seats, from which thousands of spectators could witness the scenes below. In 1790 occurred here the *Fête de la Fédération*, when the King, the Assembly, the representatives of the army and the provinces took the oath of allegiance to the new constitution before the Altar of the Country, erected in front of the Military School. Napoleon celebrated a similar fête with great splendor in 1815. In 1830 Louis Philippe here presented the colors to the National Guard, and in 1852 Napoleon III. distributed his eagles to the army. Site of the Expositions of 1867 and 1878. Occasional military parades take place here at the present time, although the more extensive military displays usually occur in the Bois de Boulogne. Drill daily, 6-8 A.M. Reviews usually at noon.



**\*Chapelle Expiatoire** (ex-pæ'-ah-twahr'), *Paris, Boul. Haussman*. Louis XVI. and Marie Antoinette were here interred, 1793, but after the Restoration the bodies were removed to St. Denis. On the pedestal of the monuments are copies of the King's will and Marie's last letter. In a chapel beneath, the altar marks the precise place of the burial of Louis; a couple of yards distant is that of Marie. Mass at 9; admission at 10; fee.

**\*\*Chapelle, Sainte** (shap'-pel'), *Paris*, is in the s. court of the Palais de Justice, near Notre Dame, daily, 12-4, M. and F., fee; other days free. Erected, 1245, for the reception of sacred relics brought by the Crusaders from the Holy Land, the chief of which are now in Notre Dame. It is a Gothic structure of great beauty, 115 ft. by 39, and 112 high. The windows, 48 ft. in height, represent scenes from the life of St. Louis. Chapel contains statues of the Twelve Apostles. Half-way up the spire is the "Crown of Thorns." This church is regarded as one of the finest specimens of the Gothic in France.

**Charing Cross**, *London*. The word Charing has been supposed to be derived from *chère reine*, dear queen, being one of the nine places where the body of Eleanor, Queen of Edward III., rested on its way from Lincoln to Westminster. It is found, however, that thirty years prior to this event, the village here was called Cheringe, probably from the Saxon word *charan*, to bend, both road and river here making a curve.

A cross was erected by Ed. III., 1291, which was destroyed by the Puritans, 1647. Upon the condemnation of the Regicides, this place was selected for their execution; and afterward the statue of Charles I. was placed here. See *Trafalgar Square*.

A copy of the cross erected by Ed. III. has recently been placed in front of the Charing Cross railway station.

**Charlemagne** (sharl'-mane'), son of Pepin the Little, and grandson of Charles Martel. Upon the death of his brother Carloman, he became, 771, sole monarch of the Empire, which included France and large portions of southern and central Germany. During his long reign he was almost incessantly engaged in wars for the protection of his vast empire. Was crowned Emperor of the Romans by Pope Leo III. in St. Peter's, Christmas day, 800. Was entombed in Aix-la-Chapelle, the city of his birth, 814. See *Aachen*.

**Charles the Bold**, duke of Burgundy, 1467-77, invaded Switzerland, and suffered a disastrous defeat at Grandson, and,

soon after, a second and equally disastrous rout at Murten. In the winter of 1477 he again attacked the confederates of Alsace, Lorraine, and Switzerland, near Nancy, which terminated in the annihilation of his army and his own death. Entombed in the Cathedral at Bruges.

**Charles Edward**, the "Young Pretender," grandson of James II. of England. Born at Rome, 1720. Engaged in the Scotch Rebellion in time of George II., 1745; landed on the Western Islands; marched triumphantly to Edinburgh, which welcomed him as king; met and routed the English Army at Preston Pans; marched to Carlisle, but, fearing to meet the Duke of Cumberland with a vastly superior army, withdrew to Scotland, and was totally defeated at Culloden; fled to the Western Islands, and, in the disguise of a female, escaped to France.

**Charles I., Eng.**, son of James I., came to the throne, 1625. Through his intolerance, discontent was begotten and rebellion broke out, 1642; the government was overthrown under the lead of Cromwell, the king seized, brought to trial in Westminster Hall, London, Jan., 1649; on the 27th he was condemned, and executed at Whitehall on the 30th.

**Charles II., Eng.**, son of Charles I., was proclaimed king at the gates of Westminster, May, 1660, about two years after the death of Cromwell; he died, 1685, leaving the name of having been a "tyrant and one of the worst kings that ever sat on the English throne." See *Stirling*.

**Charles V., Ger.**, born at Ghent, 1500, King of Spain and the Netherlands, Emperor of Germany, and Archduke of Austria. As the rival of Francis I. of France, and the supporter of the Papacy against the Reformation, he kept Europe in a state of war for nearly half a century. Being crowned by the Pope, he convoked the Diet of Spires, 1529, against which Luther and his followers *protested*, thus giving origin to the name Protestants; and the Diet of Augsburg, at which was presented the Augsburg Confession; and in 1547 entered upon war for the extinction of Protestantism. Being defeated in 1552, he concluded peace at Passau, granting religious freedom. Two years later he resigned the crown, and retired to the Monastery of St. Justus, near Placentia, Spain, where he died, 1558.

**Châtelet, Place du** (plas-du-shat-a-lay), *Paris*, at the intersection of Rue de Rivoli and Boulevard Sevastopol. On the n. side is the *Tour of St. Jacques*, 175 ft. high (1508)—a remnant of

the church of St. Jacques, removed in 1789. This tower is notable as that within which the philosopher Pascal made his early experiments upon atmospheric pressure. His statue is seen within the tower. In the centre of the Place is the *Fontaine de la Victoire*, commemorative of the victories of Napoleon I. The Colonne du Palmier, upon which are inscribed the names of memorable battles, is surmounted by Victory bestowing laurels. Around the base are Power, Justice, Vigilance, and Fidelity.

**\*Chatsworth, Eng.**, the seat of the Duke of Devonshire, is considered the finest mansion in England. It is reached by carriage, 3 mls. from Rowsley Sta., Midland rly. Open daily, 11-4, ex. Sun. The tower where Mary, Queen of Scots, spent the most of her time, is called Mary's Bower.

*The mansion* is richly decorated, and possesses a very valuable collection of pictures and sculptures.

*The gardens* comprise 80 acres, the Arboretum 40, and the Conservatory, the largest private one existing, is 216 by 126 ft., and served as a model for the original Crystal Palace.

**\*Chaumont, Parc du** (sho-môn), or BUTTES CHAUMONT, *Paris*, n.e. part of the city. One of the smaller, but most interesting parks of the city. The hills in this quarter having been extensively quarried for gypsum, advantage was taken of these excavations for the construction of grottoes, cascades, and lakes, affording an unusual combination of romantic scenery. A miniature Grecian temple, called the Temple of the Sibyl, surmounts a rocky eminence; the fountain exceeds in the height of its jet that of Versailles.

**Chester** (*castro, camp*), 16 mls. s. of Liverpool. An important military post of the Romans. Destroyed by Æthelfirth, 607; rebuilt by the Danes; was the last city of England to submit to Wm. the Conq.; taken by the Parl. army, 1645. *The Walls*, originally erected by the Romans, still exist, enclosing the central portion of the town and making a pleasant promenade of 2 mls. The present walls are principally of later structure. Along the principal street, Watergate, the shops are upon the second floor, in front of which a two-story sidewalk extends.

*The Castle*, seen from the walls, is mostly modern.

*The Cathedral*, dating prior to 1200, has been much renovated in the later centuries, the n. transept being nearly all that now remains of the early structure. The stained glass is modern. See Route 9, Note 4.



**Chiararamonte, Museo** (moo-zay'-o kee-ar'-ah-mon'-tay), *Rome*. See *Vatican, Sculptures*. P. 479.

**Chigi Palace** (kee'-zhee), *Rome*, Corso, corner of the Piazza Colonna, has a small gallery of pictures and a library of great value.

**Chillon** (chil'-loñ or shee'-yon), a castle at the upper end of Lake Geneva, *Switz.*, the scene of Byron's *Prisoner of Chillon*. Open daily, fee. See *Route 34, Note 8*.

**Chiusi** (kee-yu'-se), *Italy; Rom. Clusium*, ancient Etruscan capital. In the vicinity are many tombs, from which large stores of Etruscan bronze and terra-cotta wares have been taken. See *Route 50, Note 14*.

**Christian Museum.** See *Lateran*. P. 444.

**Christopher, St.** (*Christ-bearer*).

A giant, who, though not a Christian, desired to be useful, and dwelt beside a river that he might aid those wishing to cross. Hearing a child's voice one night, he went forth and took the child on his shoulders to carry him across the stream. When in the midst he was nearly borne away by the violence of the waters; after he had reached the shore the Christ Child made himself known and vanished.

The image of St. Christopher was often painted of prodigious proportions, sometimes of the height of 30 ft.

**Ciborium**, a highly ornate pyramidal structure in which the host is kept.

**Cicero, M. Tullius**, *Rome*; b. B.C. 106; one of the most noted of Roman orators and Latin writers; was consul in 63, during which he crushed the Catiline conspiracy. In the contest between Pompey and Cæsar he joined the former, but after Pompey's overthrow Cæsar received him with kindness and permitted his return to Rome. After Cæsar's murder he attacked Antony with great vehemence, which proved his ruin, as, upon the formation of the Second Triumvirate, his name was placed upon the list of victims. He fled, but was overtaken near Formiæ and beheaded. His head and hands were taken to Rome and, by order of Antony, nailed to the Rostra. He was then in his sixty-fourth year. Cicero's house was upon the Palatine Hill, facing the Forum.

Statues: Naples, 608 (367); Vat. (Ch.), 668, bust.

**Cigoli, Ludovico Cardi da** (chee'-go-ly), 1559-1613, *Florence*; a painter of greater merit in coloring than in composition or expression. Has many works in the Uffizi. A favorite subject was St. Francis. His masterpiece is an Ecce Homo in the Pitti.

**Cima** (chee'-mah), **Gio. Bat. da Conegliano** (co-neel-

yee-ah'-no), b. at Conegliano; d. about 1517. Painted in Venice; subjects were Madonnas and religious themes. He usually has a background of mountains. His works are drawn with graceful elegance, and his coloring is brilliant and delicate. He is among the first masters of the School of Bellini. His best works are in Venice, Vicenza, Parma, and Milan.

**Cimabue, Giovanni** (chee-mah-boo'-a, jo-vah'-ny), 1240-1302? b. at Florence. The earliest of modern masters of paint-



The Madonna Enthroned.

ing, through whose efforts, though he did not discard the Byzantine, modern art received its first decisive impulse toward the natural and the beautiful. His \*Madonna, now in S. M. Novella,

Florence, was regarded with such favor that upon its completion it was borne in triumphal procession, with songs and shouts, from the master's studio to the church where it now remains.

But few of his works are known to exist. The Louvre, Uffizi, and other galleries possess pictures attributed to Cimabue, but Burckhardt regards the Christ, in the Cathedral at Pisa, the Madonna in the Acad. Flor., and the one in S. M. Novella, as the only genuine Cimabues now known.

He died 1302, and is entombed in the Cathedral at Florence.

"His two great Madonnas made an epoch in Art."

**Circus Agonalis** (ag'-o-nay'-lis), *Rome*, by Alex. Severus, A.D. 222; the present Piazza Navona. See *Navona*.

**Circus Maximus**, *Rome*. Established by Tarquinius Priscus. Occupied the valley between the Palatine and Aventine hills. Little of the structure remains. Noted especially as the place of the Rape of the Sabines.

**Circus of Nero**, *Rome*. See *St. Peter's*.

**Cirque d'Été** (seerk'-day-tay). Circus in the Champs Élysées, near the Rond Pont. At 8 every evening, summer only.

**Cirque d'Hiver** (seerk'-dee-ver), *Paris*. Circus, Boulevard des Filles du Calvaire. At 8 every evening, in winter only.

**Civita Vecchia** (cheev'-e-tah-veck'-ke-ah; *old city*), *Italy*. The port of Rome, 38 mls. to the n.w.; constructed by Trajan; captured by Totilla; retaken by Narses, 553. See Route 54.

**Claude Lorraine**, GELEE, 1600-1682; b. at Champaigne, in Lorraine. Of humble origin, he was apprenticed as a pastry-cook. By some means not clearly known he reached Rome, where, it is related, he served as cook for an artist, through whose kindly aid he first learned the principles of art. He was an enthusiastic and patient student of nature, especially of the effects of light and sunshine. So accurate are his delineations that it is said both the season of the year and the hour of the day may be inferred from his landscapes. His afternoon haze and his sunsets have never been surpassed, and his architectural compositions are equally faultless. He met with less success in figures and animals. His works number over 400, and are now held at most extravagant prices.

Personally, Claude was of attractive appearance and of kindly and amiable feeling. He died at Rome, at the age of 82.

"Of all landscape painters in any country, none has been so universally appreciated as Claude. His very name has become synonymous with sunshine and serenity."—*Radclyffe*.



"He attains a height of beauty in the magic play of his sunlight, in the melting softness of his dewy undergrowth, in the charm of a delicately vanishing distance, as intangible as a perfume which soothes the soul like the solemn peace of an eternal Sabbath. With him all is glory and light, the unclouded purity and harmony of the primeval morning of creation in Paradise."—*Lübke*.

"A gift was given to the world by Claude, for which we are not, perhaps, sufficiently grateful. He set the sun in the heavens, and was, I suppose, the first who attempted anything like the realization of actual sunshine in misty air."—*Ruskin*.

**PRINCIPAL WORKS:** Berlin, 428; Doria, 2d Cor., 12; Dresd., 654-5; Dul., 244, 270-5; Hermit., 1428-9, 1430-1-8-9; Louvre, 219-220-1-3-4-5-6, 231; Madrid, 1985-6-7-8-9, 1991-2; Modena, 237; Munich, 391-9, 407, 416, 432-3; Naples, 32; Nat. Gall., 2, 5, 6, 12, 14, 30, 61, 1018; Uffl., 774, 848.

**Clemente, San** (clay-main-tay), **Ch.**, *via S. Giovanni*,  $\frac{1}{2}$  ml. beyond the Coliseum; one of the best-preserved of the ancient basilicas of Rome, erected to the memory of St. Clement, the companion of St. Paul.

Recent excavations show that beneath the present church there existed an extensive ancient basilica, which had been erected upon the ruins of a still more ancient structure, probably of the Republican age. The ancient basilica is mentioned by St. Jerome as existing in 392. Here Gregory the Great (590) read his 32d and 38th homilies. Adorned by Pope Hadrian I. with paintings, some of which still remain. Almost wholly destroyed, 1084. The present building was erected in 1108.

*Frescoes* by Masaccio adorn the Chapel of the Passion; left side on entering, St. Catherine refusing to worship idols; She converts the Empress; The Empress beheaded; Catherine disputing with the philosophers; She is delivered from the wheel by an angel; Her execution.

In the excavated church below, the columns and paintings are of great interest, some of the latter dating from the 5th and 7th centuries.

**Cloaca Maxima** (clo-ah'-ka), *Rome*, an underground canal or sewer, leading from the lower part of the Forum to the Tiber, the earliest known use of the arch by the Romans. Built by Tarquinius Priscus, B.C. 600; said by Strabo to be large enough to admit a wagon loaded with hay! Pliny speaks of it as having existed for 7 centuries without injury. Now 24 centuries old, and apparently as perfect as when constructed. May be seen at its outlet into the Tiber, and near the Arch of Sept. Severus in Velabrum.

**Clo-tilde, St., Church of, Paris.** In Place Bellechasse (1846); cost 8 million francs. The windows, frescoes, and carvings of the stalls are all of great merit.

**Cloud, St.** (sañ cloo), on the Seine, 4 mls. below Paris. Steamboat ; chemin de fer, from St. Lazare, or tramway from the Louvre. First fitted for a royal residence by Louis XIV.; occupied by Louis XVI. and Marie Antoinette ; favorite retreat of Napoleon I. and III. Here was signed the capitulation of Paris, 1870. Palace entirely destroyed in the siege of 1870.

**Cluny, Hôtel de.** See *Musée des Thermes*.

**Coblentz** (co'-blents'), *Ger.*, pop. 30,000. The Rom. *Confluentes*, at the confluence of the Rhine and Moselle ; boasts a situation unsurpassed by any of her sister villages along this romantic stream. As a military position it is no less important. Founded B.C. 9, by Drusus. In the Thirty Years' War was besieged and captured by the Swedes, French, and Germans ; in 1688, unsuccessfully attacked by the French ; was captured by them, 1794 ; in 1815 it became Prussian. It is strongly fortified of itself, but the great defences are the outworks of Petersberg, Karthause, and Ehrenbreitstein, across the Rhine.

*The Church of St. Castor*, at the juncture of the two rivers, was founded by Louis I., 836 ; rebuilt, 1208 ; remodelled, 1498.

In front of the church is a mon. erected by the French in 1812, in honor of the campaign against Russia. Upon the retreat of the French, the Russian general added to the inscription, "Seen and approved by the Russian Commandant of Coblentz, Jan. 1, 1814."

Near the fine \*Moselle Bridge is the birthplace of Prince Metternich. The Palace, in the southern part of the town, 1778, is now occupied as a summer residence by the Queen of Prussia. See Route 20.

**Coelian Hill** (see'-le-an), one of the "Seven Hills" of Rome ; to the s.e. of the Coliseum, extending from the Palatine to St. John Lateran.

**\*\*Coliseum** (kol-e-see'-um), *Rome*. Commenced A.D. 72, by Vespasian, who completed three tiers of seats ; dedicated by Titus, A.D. 80, in a grand festival of 100 days, at which 5,000 beasts were slaughtered in the games. Was burned in 217 ; restored by Alex. Severus, 222. During the early persecution of Christians, many hundreds were here thrown to wild beasts. St. Ignatius was here martyred in the time of Trajan. Gladiatorial contests continued until abolished by Honorius, A.D. 405.

In the Middle Ages it was used as a fortress, and soon after fell into decay, and for several centuries constituted the chief quarry

from which material was obtained for new buildings. The palaces de Venezia, Cancellaria, and Farnese were constructed chiefly from the Coliseum. About the year 1600, Pope Sixtus V. attempted to convert it into a woollen factory; in 1700, Clement XI. into a saltpetre establishment; but in 1750, Benedict XIV. consecrated it to the blood of the Martyrs who had perished there. Two-thirds of the original structure have been removed, and the fall of a considerable portion of the remnant has been prevented only by the timely erection of heavy buttresses.

The circumference of the structure is about 1,900 ft. ; height, 200 ft. The successive tiers of seats, receding from the arena to the summit, gave room for 90,000 spectators. Beneath the arena were apartments for the beasts, now being excavated.

The view of the vast structure from the summit repays the ascent. Guide obtained at the r. on entering.

A section of the lower tier of seats, called the *Podium*, was reserved for the Emperor, Senators, and the Vestal Virgins. The Emperor's seat was directly opposite the entrance, those of the senators being on his right, and those of the virgins on his left.

The outer wall is of 4 stories, respectively Doric, Ionic, and the two upper, Corinthian. The holes in the stones, seen upon the outside, were caused by the removal of the iron clamps during the Middle Ages.

The dimensions are variously given thus : *Murray*, diameters, 584, 468 ; height, 157 ft. *Baedeker*, diameters, 658, 558 ; height, 202 ft. *Wood*, diameters, 629½, 527½ ; height, 165 ft.

Standing at the western or main entrance and looking toward the Forum, on the l. is the Arch of Constantine, next the Palatine Hill; in front, the Meta Sudans, the pedestal of the Statue of Nero, and the Arch of Titus; and directly in front, a portion of Hadrian's double temple of Venus and Rome.

**Cologne, KÖLN, Pruss.**, pop., 150,000. In A.D. 50, Agrippina, daughter of Germanicus, founded here a Roman colony, *Colonia Agrippinensis*. In 308, Constantine laid the foundation of a stone bridge across the Rhine, which remained nearly 6 centuries. Traces of the Roman city walls yet remain. The Prætorium is supposed to have occupied the site of the present Town Hall. Trajan, Vitellius, and Sylvanus were here proclaimed Emperors; and Clovis, King of France. During the Middle Ages it was an important and flourishing town. It remained a free



city until the French took possession in 1794. Since 1815 it has been a part of Germany, and is now an important city.

*Principal objects of interest* are the Cathedral, the churches of SS. Maria im Capitol, Gereon, Peter's, Ursula, and the Museum.

**\*THE CATHEDRAL**, celebrated as among the finest ecclesiastical edifices of Europe; founded 1248; completed 1880. In 1795 the French occupied it as a storehouse for hay. Since it passed into the possession of Germany, exceeding \$2,000,000 have been expended in its restoration. The central tower (iron) was completed in 1861. Its length is 450 ft.; width, 201; height of nave, 150; the s. tower is 511 ft. The bell, weighing 25 tons, was cast from cannon taken from the French, 1870.

*The Interior*: in the chapel of the Magi are the bones of the Magi, brought from Constantinople by Empress Helena; the Agnes chapel contains the *\*Dombild*, a celebrated picture by Master Stephan, 1410; it is in compartments, and represents the Adoration of the Magi, St. Ursula, and the Annunciation.

"In the choir, on the screen surrounding the stalls, are a number of wall-paintings. The proportions are good, the actions lively, the draperies in good taste, but the heads are still very conventional and of little expression. As they were doubtless executed in 1322, and as, from the circumstance of the choir being considered the holiest place in the Cathedral, the best painters were probably chosen, we can have no better opportunity than these pictures afford us for forming conclusions regarding the state of painting in that country."—*Kugler*.

**\*The windows** are among the finest specimens of stained glass work; the five in the n. aisle, 1508; the new windows in the s. aisle, 1848. **\*A fine view** of the cathedral is gained from the inner gallery of the choir, and one of the city from the outer gallery.

**GEREON, ST., CH.** OF, upon the site of a church dedicated by Empress Helena, to the memory of 400 martyrs of the Theban legion, and their commanders, Gereon and Gregory, who were here martyred in the persecution by Diocletian. Tombstones, sarcophagi and skulls abound in the walls and around the choir.

**MARIA, ST., IM CAPITOL, ch.**, supposed to have been erected in the 7th cent., upon the site of the Rom. Capitol. Present structure of the 11th cent. The n. chapel contains an altarpiece, *The Dying Mary*, attributed to Albert Dürer.

**PETER'S, ST., ch.**, 1524, contains an altar-piece, the Crucifixion of Peter, by Rubens; carried to Paris by Napoleon, and returned, 1814. Fee 15 sgr.

**MUSEUM**, daily, 75 pfg. Sun. and W., a.m., free. Roman and Mediæval antiquities; ancient and modern pictures.



**URSULA**, *St.* (ur-su-lah'), ch., 12th cent. ? containing the bones of *St. Ursula* and her 11,000 virgins, variously displayed in cases around the church. According to Professor Owen, many of the bones are those of lower orders of animals. See *Ursula, St.*

*Routes* : To **BRUSSELS**, 6 hrs., \$4.70; \$3.40; see Route 19. To **BERLIN**, 12 hrs., \$11; \$8.30. To **MAYENCE**, rly., 4 hrs., \$3.75; \$2.75; see Route 20; by Rhine steamer, 16 hrs., \$1.90; see Route 20. To **PARIS**, 12 hours, \$11.75; \$9; see Route 19 to Brussels, thence Route 18.

**Col'-um-ba'-ri-um**, a sepulchral chamber, the walls having niches for the reception of urns containing the ashes of the dead.

**Com'modus, L. Aurelius**, son of Marcus Aurelius and Faustina the younger, A.D. 161. Came to the throne at the age of 20, and, although educated with the utmost care, proved "one of the most sanguinary and licentious tyrants that ever disgraced a throne." Reigned twelve years. Poisoned by one of his concubines whom he had resolved to put to death, and, when the poison seemed likely to fail, strangled by an athlete.

**Com'modus, Palace of.** See *Palatine Hill*.

**Compiègne** (kom'-pe-ain'), *Fr.* Clotaire died here, 562; Louis le Debonaire dethroned, 833; Carloman excommunicated, 871; Louis le Begue crowned, 877; Louis V. died, 977. Palace founded by St. Louis, 1260; attacked by King of Navarre, 1364; Louis XVI. first met Marie Antoinette, 1770; Napoleon met Marie Louise, 1810; and, in 1833, King of Belgium married Louise, dau. of Louis Philippe. Joan of Arc captured, 1430. She was seized at the gateway, and coming into the custody of John of Luxembourg, was sold by him to the English. See Route 18, Note 12.

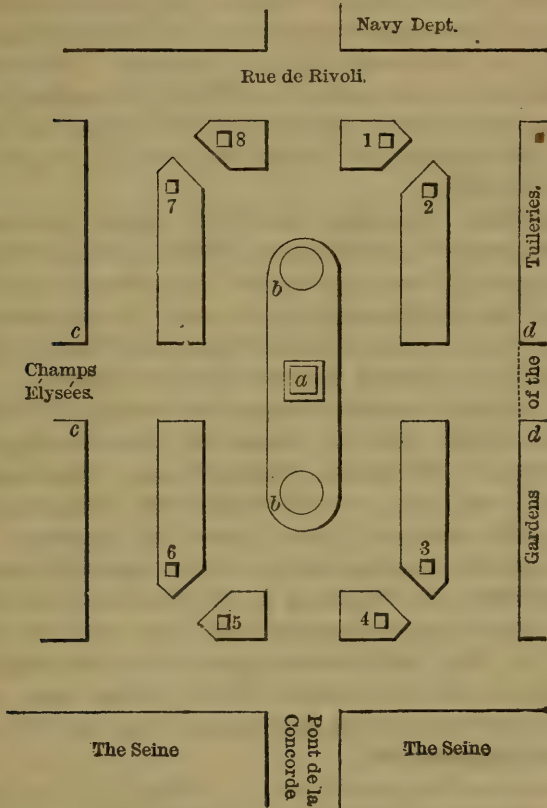
**\*\*Concorde, Place de la** (plas-deh-lah-coñ-cord), one of the most historic localities of Paris, and the most magnificent Place in the world. To the e. are the Gardens and Palace of the Tuileries; to the w., Champs Élysées and the Arc de Triomphe; to the s., the Seine and Corps Législatif; to the n., the Ministère de Marine and the Madeleine.

In 1763, a statue of Louis XV. was erected here, in what had hitherto been waste ground. In 1770, on the celebration of the marriage of Louis XVI. and Marie Antoinette, an accidental discharge of fireworks created a panic among the crowds such that not less than 1,200 persons were killed and 2,000 injured, by being trampled upon or thrown into the ditches by which the Place was then surrounded. In 1792 the statue of the king was, by



order of the Convention, destroyed, and the Place was named Place de la Révolution.

In 1793, the guillotine, which had been erected in Place de Grève (Pl. de l'Hôtel de Ville), was removed to this place ; the scaffold was about midway between the obelisk and the horses of



Coustou, to the west. Its first victim here was, Jan. 21, 1793, King Louis XVI. ; July 17, Charlotte Corday ; Oct. 2, Brissot ; Oct. 16, Marie Antoinette ; Nov. 14, Louis Philippe, father of King Louis Philippe. Soon after followed Danton, Robespierre, St. Just, Desmoulins, and other leaders of the government, till the victims had numbered nearly 3,000.

The Place was named, in 1799, Place de la Concorde ; in 1814, Place de Louis XV. ; in 1826, Place de Louis XVI. ; in 1830, Place de la Concorde. With a view to relieve the place from its

odious memories, it was resolved to erect a mon. having no political significance. Hence the erection, in 1836, of *\*The Obelisk of Luxor*, from Egypt, presented by the Pasha Mehemet Ali to Louis Philippe. The mon. (a) consists of a monolith 76 ft. high, standing upon a pedestal 13 ft. high, which, with 3 ft. as a sub-base, gives an entire height 92 ft. The obelisk is covered with three rows of clear-cut hieroglyphics, and is regarded as one of the most perfect and beautiful ever designed. The inscriptions on the shaft refer to Rameses II. of Egypt (Sesostris), B.C. 1500. On the base are extensive inscriptions relative to the removal of the obelisk and its erection in this place, which occupied 3 years and cost 2,000,000 fr.

*The Fountains.* On either side of the obelisk is a fine bronze (b) fountain, consisting each of two basins. The lower basins are 53 ft. in diameter, from which water is spouted into the smaller basins above by dolphins held by Nereids. The figures in the n. fountain represent Fruit, Flowers, Wine, and Corn; in the s. the Pacific, the Mediterranean, and the Genii of Fishery.

Surrounding the Place are 8 statues emblematic of 8 of the principal French cities: Lille (1), Strasbourg (now usually decorated with immortelles), Bordeaux, Nantes, Rouen, Brest, Lyons, and Marseilles (8). On the w., on either side of the Avenue des Champs Élysées, is a fine group of Horse Tamers, by Coustou (c). Opposite, at the garden entrance, are similar groups by Coysevox (d).

After the defeat of Napoleon I., the Russian (1814) and English (1815) troops were encamped here; and after the defeat of Napoleon III., 1871, the Prussians again made here their bivouac. This place was also the theatre of one of the most desperate struggles of the Communists and the government, 1871.

### **Conrad, Legend of.**

Heinrich and Conrad, sons of the Knight of Leibenstein, were both enamored of Hildegarde. Conrad being preferred by her, Heinrich, to forget his disappointment, went to the Holy Wars. A new castle was built for them against the day of their marriage. The death of the father postponed the nuptials twelve months, during which time Conrad had neglected Hildegarde, and finally gone to Palestine. At Constantinople he became enamored of a beautiful Greek lady, married her, and returned to Sternberg, the newly finished castle, not even calling upon the abandoned Hildegarde. Heinrich, hearing of his brother's perfidy, hastened home, and challenged him to mortal strife. In the midst of the combat Hildegarde rushed between them and implored them to desist. They were reconciled, and the same day Hildegarde entered a convent. Not long after Conrad's wife left him, and fled with another knight.

**Conservatoire des Arts et Métiers** (con-serv-a-twahr),

*Paris*, No. 292 Rue St. Martin. Daily, 10-4, 1 fr.; Sun., Tu., Th., free. Entrance in the court. This extensive collection consists of models of all modern appliances in the useful arts. It is divided into 24 sections, in each of which there is a display of implements and machinery pertaining to some special department of the mechanic arts.

**Conservators, Palace of the.** See Part II., *Palace of The Conservators*. P. 463.

**Constance, Switz.**, on Lake Constance; pop. about 10,000. *The Cathedral*, founded 1048, was rebuilt near the close of the 16th cent.; the tower, 1850. The celebrated Council which condemned Huss to be burned at the stake was held here, 1415. The place where Huss stood when sentenced is indicated by a slab with a white spot, in the pavement, about sixteen steps from the principal entrance. The place of execution of Huss and Jerome, in a field to the n. of the suburb of Bruhl, is designated by a mass of rock with inscriptions.

*The Lake of Constance* is 42 mls. in length, and 8 wide. Scenery fine, though less attractive than that of other Swiss lakes. Shores on the n. low and flat, on the s. hilly and wooded.

**Constantine, Rom. Emp.** A.D. 306-337, son of Const. Chlorus and Helena, A.D. 272, said to have been born at York, England. On his march to Rome, either at Autun, or Andernach, or Verona, or Mayence, he is said to have seen a luminous cross, with the inscription "*Conquer by this*;" from which circumstance he became a Christian, being the first Emperor who embraced the new faith. By the defeat of Maxentius and Licinius, he became sole master of the empire, and removed the seat of government from Rome to Byzantium, calling it Constantinople. Died, 330, leaving the empire to his three sons, Constantine, Constantius, and Constans.

**\*\*Constantine, Arch of, Rome**, near the Coliseum. Erected by Constantine, A.D. 311, in commemoration of his victory over Maxentius. So large a part of the material of this arch is taken from an arch of Trajan as to have led to the query whether this is not one of Trajan's, remodelled by Constantine.

*Facing the Coliseum*, the reliefs represent: 1. Trajan's triumphal entry to Rome; 2, Trajan restores the Appian Way; 3, Trajan distributes food; 4, Trajan on Chair of State. *South side*: 1, Trajan crowning King of Parthia; 2, Trajan discovers the Dacian conspiracy; 3, Trajan addressing soldiers; 4, Trajan



sacrificing. The 8 statues on the architrave are also of Trajan's time.

The reliefs encircling the arch midway, the 2 medallions, Fame, over the arch, and the reliefs inside the main arch and on the pedestals, all relate to Constantine, and well illustrate the degeneracy of art from Trajan to Constantine.

"Seen from a short distance, and taken as a whole, it presents the appearance of a grand work of art and architecture; but, examined in detail, it is found to be a remarkable piece of architectural patchwork."—*Wood*.

"The reliefs, which belong to the age of Constantine, come down to us in all their stiff ugliness, lifeless and spiritless, showing no knowledge of the human body, and being even at times barbaric in their crudeness."—*Lübke*.

"Constantine had taken from the Triumphal Arch of Trajan all the statues of the Dacian prisoners and placed them on the summit of his own. This robbery was punished in the 16th cent.; for Lorenzo, the whimsical assassin of Alex. de Medici, decapitated every statue which surmounted the Arch of Constantine, except one."—*Ampère*.

**Constantine, Basilica of**, at the e. end of the Forum, *Rome*; commenced by Maxentius and completed by Constantine, upon the site and from the ruins of Vespasian's temple of Peace. It was about 320 ft. long, 235 wide, and consisted of a nave and 2 side aisles, each covered by an immense arch of 80 ft. span. These arches, portions of which yet remain, have served as models for modern architects. The early Christian churches are believed to have been constructed in imitation of this basilica. The only column remaining from this building was removed to the Piazza St. M. Maggiore, and is now surmounted by the figure of the Virgin.

**Constantine, Baths of**, *Rome*, on the Quirinal, A.D. 326. What remained of these structures in the 16th cent. was taken for the construction of the Rospigliosi Palace by Paul V. Among the antique statuary found here are the Nile and Tiber of the Capitol, and the Horses now in front of the Quirinal.

**Copenhagen**, with a population of about 220,000, presents comparatively little of interest for a European capital.

In the central part of the city is a large open space, designated the Kongens Nytorv, or King's New Market, upon the west side of which will be found the most desirable hotels; on the s. side is the Military High School. A short distance north is the Amalienborg, a square, around which are the palaces of the king, the queen dowager, the crown-prince, and the minister for foreign affairs. In the centre is a statue of Fred. V.

About the same distance s. of Kongens Nytorv is the Stats Pladsen, with the Royal Library and palace of Christiansborg.

*The Principal Places of Interest* are the Thorwaldsen Museum, the Fruekirke, the Picture Gallery, the Tivoli Gardens, and the Museum of Northern Antiquities.

**\*\* THE THORWALDSEN MUSEUM;** Sun., Tu., Th., Sat., hours variable; directly adjacent to Christiansborg; on the west is a rectangular building enclosing a court, within which the great sculp-



West.

COPENHAGEN.

East.

tor is buried. The building contains in the 42 rooms, either the originals or casts of nearly all the works of Thorwaldsen, together with a small number of antiquities and other objects of interest.

**\*THE FRUEKIRKE**, or Notre Dame, is noted for the sculptures of Christ, the Twelve Apostles, and the Kneeling Angel. These were designed and partly executed by Thorwaldsen.

**THE MUSEUM OF NORTHERN ANTIQUITIES;** Sun., Tu., Th., Sat., hours variable; in the Prindsens Pal., Christiansborg, is re-

garded as the best collection of Scandinavian relics extant. It is divided into the Heathen and the Christian Departments. There is also a section of American Antiquities.

In connection with this is the Ethnographical Museum; Sun., M., W., F., containing weapons, ornaments, and clothing, particularly from Greenland.

THE PICTURE GALLERY; Sun., W., Th., F., Sat., 12-2; in the Christiansborg, comprises several hundred pictures, including a number by the great masters.

On the s. margin of the city are the *Tivoli Gardens*, the most popular place of amusement, the evening exhibitions being attended by thousands, and offering a surprising amount of entertainment for the cost.

*Routes:* To LONDON, by steamer direct, weekly, \$12; or by rail to Hamburg, thence by steamer, \$15; or by rail to Rotterdam, thence by steamer, \$24; \$18, time, 2 to 3 days.

To HAMBURG, by steamer to Lubeck, thence by rail to Hamburg, 18 hrs., \$5; or by rail to Corsoer, 4 hrs., thence by steamer to Keil, 6 hrs., thence by rail to Hamburg, 3 hrs., \$5.

To STOCKHOLM, by steamer, 1 hr., to Malmo, thence by rail, 17 hrs., \$11; \$8. Fast train usually at night only. Cars uncomfortable.

**Corinthian Style.** See *Architecture*.

**Cork** (*a marsh*), *Ireland*; pop. about 100,000; 12 mls. from Queenstown, by rail or boat. Blarney Castle is 5 mls. dist. by jaunting car. To the Lakes of Killarney, 3 hrs. by rly.; to Dublin, 186 mls., 8 hrs. by rly. See Route 1.

**Corps Législatif, Palais du,** *Paris*, now designated *Chambre des Députés*, s. bank of the Seine, opposite Place de la Concorde. Erected, 1722, for the dowager Duchess of Bourbon; enlarged by the Prince de Condé. In 1795 it was the place of meeting of the Council of Five Hundred, and afterward of the Chamber of Deputies. In 1848 the Duchess of Orleans here presented her two sons, Count de Paris and Duke de Chartres, before the National Assembly, in the endeavor to obtain the throne. The same year the Assembly was expelled by a mob. Principal entrance on Rue de l'Université. In front, statue of Law, by Feuchères, 1855. Entrance from the Seine; on the platform, statues of d'Aguesseau, Colbert, l'Hôpital and Sully, Justice and Prudence; above the colonnade, France assuring Liberty and Public Order, and calling to her aid Agriculture, Commerce, and The Arts.

**Correggio, Antonio da,** ALLEGRI, 1494-1534, b. at Correggio, Italy. But little is known with certainty of his early



life or under what masters he received instruction. It is believed he was a pupil of Francisco de Bianchi and perhaps of Ant. Bar-tolotti. His first known work is the Madonna and St. Francis in the Dresden Gall., 1514. He was engaged five years on the cupola of San Giovanni, in Parma, where he first revealed his unequalled mastery of chiaroscuro. Dresden possesses several of his masterpieces, but Parma has in its Museum and churches his finest works.

The statements of Vasari as to the poverty of Correggio are now generally discredited.

"No painter of any age has equalled him in chiaroscuro, and none but Raphael can compete with him in simple sweetness and loveliness. He was particularly happy in his delineations of sportive, smiling children.

"His life and character had the gentleness and suavity, but not the animation of his pictures. He was mild and unassuming, and did not realize his own superiority."—*Radcliffe*.

"Whoever looks upon his forms readily perceives that they belong to a different sphere from those of the other great masters. His Madonnas and Magdalens exhibit the same genre-like style of face, the same dewy, melting, tenderly languishing eyes, the same small nose, and the same over-delicate, smiling mouth as his Danaë, his Leda, or his Io. He loves to portray the rapture of passionate devotion, but the expression is the same whether he paints heavenly or earthly love. Yet, though he knows how to paint most perfectly the transports of human passion, and to make soft and swelling limbs seem trembling in a paroxysm of ecstasy, nevertheless, with few exceptions, his tone remains pure, clear, and true; and hence, from his point of view, he does not demean his saintly personages when he portrays them as alive to these same emotions. He transports them all back into the state of paradisaic innocence, and herein lies the justification of his work.

"But his peculiar means of expression is a light, which, softly blended with the twilight, and interwoven with delicate reflections and transparent shadows, plays around his forms like an electric fluid, as though with the breath of some delightful sensation. In producing this chiaroscuro, with its minutest gradations and shadings, Correggio is one of the foremost masters of painting. He it was that discovered, and brought to a wonderful degree of perfection, this new medium by which bodies half concealed and half unveiled appear only all the more attractive, all the more fascinating."—*Lübke*.

"No painter has caught the frolicsome grace of children more completely than Correggio. His children are not cherubs that have lost their way, but the most



Correggio.

engaging creatures that ever romped upon a nursery floor, with dimpled cheeks, and roguish eyes that seem equally loving and mischievous. No artist was ever

born with a more exquisite organization or a spirit more sensitive to the touch of beauty."—*Hillard*.

"In his compositions all is life and motion. His figures express the overflowing consciousness of life, the impulses of love and pleasure. He delights to represent the buoyant glee of childhood, the bliss of earthly, the fervor of heavenly love. Seldom does sorrow intrude into his world of joy."—*Kugler*.

**PRINCIPAL WORKS:** Belv., six; Berlin, 216, 218; Borgh., 40; Doria, 69; Dresd., 151, 152-3-4-5-6; Hermit., 81, 82 A; Louvre, 19, 20; Madrid, 132; Modena, 60; Naples, 3, 7, 9; Nat. Gall., 10, 15, 23, 76; Parma, 31, 35, 351-2-3; Pesth, IV. 178, VI. 219; Uff., 1118, 1134; Verona, 93.



Madonna—*Correggio*. *Dresden*.

**Corsini Palace.** See Part II., *Corsini*. P. 434.

**Corso, The** (coarse'-o). The principal street of Rome, extending from the Piazza del Popolo, at the extreme north of the city, 1 ml., to the Pi. di Venezia, at the foot of the Capitoline Hill. In the northern part it follows the ancient Via Flaminia; nearer the Capitol, the Via Lata.

**Cortona, Pietro Berettini da**, 1596-1669, b. at Cortona, Italy. A painter of great talent, but for a time regarded as superficial and mechanical.

"He contented himself with dazzling and superficial effects, with contrasts of masses, florid coloring and violent lights."—*Kugler*.

**Côte d'Or** (koat-door), Fr., a range of hills extending from Dijon to Châlon-sur-Saône, producing the finest Burgundy wines. See Route 39, Note 17.

**Cranach, Lucas, Eld.** (Kran'ach), 1472-1553, b. at Kranach, Ger. Subjects were religious and genre, sometimes historical. In coloring and execution he attained considerable excellence, but his drawing was faulty, giving his figures often an

awkward stiffness. "In some instances he attained to the expression of dignity, earnestness, and feeling, but generally his characteristics are a naive and childlike cheerfulness and a gentle and almost timid grace."

**Credi, Lorenzo di** (cray'-dee), 1459-1537, b. at Florence; studied with da Vinci under Verrocchio. His subjects were religious, succeeding best with Madonnas and Holy Families. His expression is good, but his coloring is cold and the execution monotonous. He copied da Vinci with great success. Six of his pictures are in Florence and three in the Louvre.

**Crivelli, Carlo**, 1430?-1495?, b. at Venice, but painted principally at Ascoli. His pictures indicate grandeur and severity, rather than grace. He decorated his works with garlands of flowers, which, however, were wanting in beauty. His works are principally in distemper. The Nat. Gall. possesses some of his best.

**\*\*Croce, Santa**, ch. (san'-tah cro'-chay), Florence.

*The Piazza S. Croce* is intimately associated with the history of Florence, as, for many years, it was the place of popular assemblage for consideration of important public measures. In the centre is *\*The Statue of Dante*, 19 ft. high, standing upon a pedestal of 23 ft.; erected 1865, May 14, the 600th anniversary of his birth. Beneath are the arms of various Italian cities.

THE CHURCH OF S. CROCE was designed by Arnolfo, 1295, restored in the 16th century; the bell-tower added 1847, and the façade completed 1863. Over the principal entrance is a *\* bas-relief of the Elevation of the Cross*, by Dupré.

"Santa Croce is a church of the thirteenth century, modernized in the sixteenth, half Gothic, half classic, austere at first, and afterward decorated, which incongruities prevent it from being either beautiful or striking."—*Taine*.

THE INTERIOR. Its extended spaces, the limited number of columns, and the numerous monuments, give to this Westminster Abbey of Florence a very pleasing effect. Over the main entrance is a bronze statue by Donatello.

*S. Aisle*, mon. to Manin (entombed at Venice). **\*\*Tomb of Michael Angelo**, bust, by Lorenzi; below are: Painting by Lorenzi, Sculpture by Cioli, and Architecture by dell'Opera; the altar painting by Vasari; Mon. to Dante (entombed at Ravenna), by Ricci, 1829; Alfieri, by Canova; *\*Marble pulpit to the l.*, by Majano; Macchiavelli, by Spinazzi, 1787; Lanzi, Bruni (Aretino), and Micheli.



*S. Transept.* At the corner, mon. to Corsini. Chapel of the Castellani: 1st on r. with frescos of St. Nicholas and John Bap., by Ag. Gaddi; over the altar a crucifix, by Giotto; l., \* tomb of the Countess of Albany, by Giovannozzi; Baroncelli Chapel: frescos by T. Gaddi; over the altar Pietà, by Bandinelli; \*\* altar-piece, Coronation of the Virgin, by Giotto; r., Statue of Madonna, by Vincenzo Perugino. (The door adjacent leads to the sacristy, cloisters, etc.) To l.: 1st Chapel, \* frescos by da Giovanni. 2d Chapel: Finding of the Cross, by Biliverti. 3d, Buonaparte Chapel: r., Julia; l., Carlotta. 4th, Peruzzi Chapel: \*\*frescos, r., John Bap.; l., St. John, by Giotto; God, Madonna, St. Roch, St. Sebastian, by del Sarto. 5th, Bardi Chapel: \*frescos of life of St. Francis, by Giotto; altar-piece by Cimabue (?) or Margaritone.

*The Choir.* Frescos of the Finding of the Cross, by Ag. Gaddi; the high altar from designs by Vasari.

*N. Transept.* Mon. to Princess Sophia Czartoryska and Cherubini, the composer.

*N. Aisle.* Tomb of R. Morghen, the engraver; Alberti, the architect; \* Carlo Marzuppinì, by da Settignano; \* Galileo.

*The Cloisters,* entered from the Piazza, l. of the church on leaving, contain many monuments and other objects of interest. The tribunal of the Inquisition formerly held its sittings in the old refectory.

**Croce in Gerusalemme, S.** (cro'-chay), Basilica, *Rome*, near *Porta Maggiore*, s. e. extremity of the city. Said to have been founded by Empress Helena, 331, in the Garden of the Palace, in commemoration of her finding the true cross at Jerusalem. Rebuilt, 1144; entirely reconstructed, 1744. In the tribune are frescos of the Finding of the True Cross, by Pinturicchio (?). Beneath is the CHAPEL OF STA. HELENA, the floor of which is said to be formed of earth brought from Jerusalem. Ladies are forbidden to enter this chapel, except on the anniversary of its dedication, March 20. The statue of St. Helena on the altar is a copy of the Juno in the Sala Rotonda of the Vatican.

**\*\*Crystal Palace, London.** This building, originally erected in Hyde Park, is now situated in Sydenham (sid'-en-um), six miles south from London Bridge. Trains from Victoria, London Bridge, Ludgate Hill, and Blackheath Hill, about every 15 min. Admission daily, 1 sh.; Sat. 2/6. The building, with its contents and grounds, cost \$8,000,000. The extensive grounds

of the Palace are ornamented with statues and fountains, and laid out in the highest style of English horticultural gardening, united with that of the Italian.

Upon the eastern side is a grand terrace, 1,576 ft. in length, below which are fountains, ornamental trees, statues, and brilliant parterres of flowers. Among the statues are 24 colossal allegorical figures representing the great commercial countries of the globe. Farther below are the Aviary, the Monkey House, the Palm House, the Orangery, the Circular Fountain, surrounded by sculptures, both modern and antique, the Valley of Rhododendrons, the Archery Ground, the Cricket Ground, and the Geological Illustrations. These last consist of a series of restorations, reproducing in scenery and animal life the conditions and forms of the early geologic times.

Within the Palace is an endless collection of objects, principally copies of works of art and architecture, masterpieces of all countries and times, reproduced with great exactitude.

The collection is of great value as an introduction for those intending to visit Central and Southern Europe, and hardly less desirable as a review to those having returned. Of especial interest are the Egyptian, the Greek, the Roman, the Alhambra, and the Pompeian Courts. Descriptive Catalogues, 1 sh.

**Cupid**, EROS of the Greeks, the son of Mars and Venus; represented as a wanton boy (frequently as of sixteen years of age), from whose tricks and sports neither gods nor men were safe. Was enamored of and married Psyche.

STATUES : Alb. Villa, 915 ; Berlin, 46-7, 157-9, 210, 1,032 ; Br. Mu., 143-5-6 ; Cap., VI. \*13 ; Louvre, 325 ; Vat. (Chi.) 495, Cupid of the Vatican ; (P. C.) 250, Genius of the Vatican. See *Eros*.

THE BOW-BENDING CUPID, Vat. (Chi.) 495, is a life size of a Greek original ; one of the best copies extant ; found at the Lateran. The original was formerly supposed to be by Lysippus, but the arrangement of the hair is now believed to indicate a later age.

### Custom House Duties. U. S.

Alabaster, 10 pr. ct. ; Antiquities, not for sale, free ; bonnets, 30 pr. ct. ; books, 25 pr. ct. ; of one's trade or profession free, in use abroad one year, free ; bronzes, all or part, 45 pr. ct. ; brandy, \$2.00 pr. gal. ; bay rum, \$1.00 pr. gal. ; carpets, 50 to 100 pr. ct. ; carved wood, 35 pr. ct. ; champagne, \$2.33 pr. gal. ; china and porcelain, 50 pr. ct. ; decorated, 60 pr. ct. ; clocks, 30 pr. ct. ; clothing in actual use, free ; silk, 50 pr. ct. ; woollen, 35 to 50 pr.

ct. ; cotton, 30 to 40 pr. ct. ; cologne, \$2.00 and upward, pr. gal. ; dolls and toys, 35 pr. ct. ; down and feathers, free ; engravings, 25 pr. ct. ; fur, articles of, 30 pr. ct. ; gloves, 50 pr. ct. ; glass, 45 pr. ct. ; German silver, alбата, etc., 25 pr. ct. ; jewelry, 25 pr. ct. ; lace, silk, 50 pr. ct. ; leather goods, 30 pr. ct. ; linen, 35 pr. ct. ; marble, works of, 10 to 30 pr. ct. ; musical inst., 25 pr. ct. ; paintings, 30 pr. ct. ; work of Amer. artist, free ; paints, oil or water, 25 pr. ct. ; photographs, 15 pr. ct. ; statuary, 10 to 30 pr. ct. ; work of Amer. artist, free ; silks in piece, shawls, or silk velvet, 50 pr. ct. ; watches, 25 pr. ct.

WASHINGTON, D. C., *July 29, 1878.*

#### TO COLLECTORS OF CUSTOMS AND OTHERS :

The attention of the department has been invited to the fact that tourists and other persons visiting foreign countries return to the United States with articles subject to duty.

Such tourists are often under the erroneous impression that all articles purchased for their personal use, or for the use of friends, or intended as presents, are exempt from duty.

Persons who arrive in the United States will be required to make due entry on blanks to be furnished them by the proper customs officer of the articles believed to be entitled to free admission under the provisions of the law above referred to, and to make oath that the entry contains a just and true account of the contents of the package or packages mentioned therein, and that no such packages contain any merchandise whatever other than the articles specified.

A separate entry must be made of all dutiable articles contained in the baggage, to which the oath of the passenger must also be annexed. Such entry must specify the name of the article, the precise quantity thereof, and the exact cost of foreign market value.

"Whenever anything subject to duty is found in the baggage of any person arriving within the United States, which was not at the time of making entry mentioned to the collector, such article shall be forfeited and the person in whose baggage it is found shall be liable to a penalty of treble the value of such article."

Wearing apparel in actual use and other personal effects (not merchandise), professional books, implements, instruments and tools of trade, in occupation or employment of persons arriving in the United States, are admitted free.

**Cuyp, Albert** (koip), 1605-1691, b. at Dort, Hol. He is noted especially for his landscapes, although his cattle and his interiors hold equally the highest rank. He also painted fruit and dead game, but with less success. As a painter of landscape he has been termed the "Dutch Claude." His favorite scene is a landscape with cattle reposing on the banks of a river ; sometimes with horsemen. In the management of sunshine and light, from the cool freshness of morning to the hazy sunset, he has been surpassed by Claude alone.

His pictures were first appreciated by the English, who, before



the Dutch had awakened to their value, had taken a large proportion of them to England. His works number about 350.

**PRINCIPAL WORKS:** Ainst. Hoop, 29, 30; Berlin, 861, 861 B; Dresd., 2,355, 2,427; Dul., 9, 83, 163, 141, 145, 239, 241; Frank., 166; Hague, 21; Hermit., 110-1-2-4-5-6-7; Louvre, 104, 105-6-7-8; Munich, 1,004, 1,035; Nat. Gall., 53, 823-4, 960-1; Pesth, XV. 585, 589; Rijks, 77, 78, 80, \*81; Rotterdam, 40-1-2-3-4-5-6-7.

**Danaë**, *myth*, dau. of the king of Argos, by whom she was imprisoned in a brazen tower. Being beloved by Jupiter, he entered her chamber as a shower of gold, and Danaë bore him a son, Perseus.

\***PAINTING** by Correggio; in the Borghese Palace, Rome.

**Dance of Death**, a favorite subject with the painters of the middle ages, the earliest dating from the 4th cent. One of the best known is by Hans Holbein. The most celebrated in England was painted around the cloister of old St. Paul's, in the reign of Henry VI. There were also painted Dances of Death at Amiens, Basle, Dresden, Lucerne, Minden, etc. At Rouen, in the cemetery of St. Maclou, is a Dance of Death sculptured in relief on the pillars of the great cloister which surrounded the enclosure. At Lucerne, in the 4th bridge across the Reuss, is a series of paintings representing the Dance of Death, by Meglenger.

**Danes, The, in England.** From 827 the Danes made frequent piratical expeditions into England for nearly two centuries, when Sweyn, king of Denmark, came, 1013, with an army and assumed the government of England. They were expelled by Edward the Confessor, 1041.

**Dannecker, Johann Heinrich**, b. near Stuttgart, *Ger.*, 1758, d. Stuttgart, 1841. The son of a groom, he spent his early years assisting his father at the stable. At 15 he was placed under the instruction of Grubel, a sculptor of Stuttgart.

After some time, with a small allowance from the Duke, he set out on foot for Paris, and two years later, set forth again on foot for Rome. Here, after many discouragements, he met Goethe and Canova, who rendered him essential aid. Remaining five years, he was recalled by the Duke to Stuttgart, where he married and resided during life.

His works, which are not numerous, are principally single figures wrought with great grace and beauty. His most noted works are a bust of Schiller in Stuttgart, Ariadne in Frankfort, a Christ in St. Petersburg, and a replica in Ratisbon. See *Ariadne*.

**Dante, Alighieri**, b. 1265, Florence. Banished from his native place, he resided many years in various cities of Italy, and died in Ravenna, where he is entombed in the ch. of S. Francesco.

A mon. was erected to him in the ch. of S. Croce, Florence, and a statue in the Piazza; see *S. Croce*. In the Museo Nazionale, IV. Saloon, is Giotto's celebrated portrait of Dante, much injured by whitewashing; see *Giotto*. His house is No. 2 Via S. Martino, Florence, recently restored.

**Darmstadt** (darm-staht), *Ger.*, the capital of the Grand Duchy of Hesse, pop. 45,000. The Schloss—middle of the 18th cent.—contains a Picture Gallery in which are many works of high merit, especially of the Dutch and Flemish Schools. In the Palace of Pr. Charles is the Madonna of Holbein, which is now believed to be the original of which the celebrated Holbein Madonna of Dresden is a copy or replica. See Part II., *Dresden*.

**Darnley, Lord**, *Scot.*, second husband, 1565, of Mary, Queen of Scots; a vain fop, fond of nothing but hunting and feasting, who, becoming jealous of Rizzio, an Italian, the Queen's private secretary, took possession of Holyrood Palace with a band of armed men, led the way to the Queen's apartments, and caused the assassination of Rizzio in her presence. The Queen now contemplated a divorce, but Darnley falling ill, she attended him with great assiduity. One night, however, the house was exploded with gunpowder, and the body of Darnley was found near by, lifeless, 1567.

**David, Jacques-Louis**, *Fr.*, 1748-1825. He was considered the first master of modern art at the close of the 18th cent. His themes were largely Greek. Among his later works were *The Sabines*, in the Louvre; and two ordered by Napoleon, *The Coronation*, and *the Distribution of the Eagles*, now at Versailles. In *The Sabines* the figures have a statuesque pose; but *The Coronation* is among the finest of modern paintings.

"His style somewhat resembles that of Raphael Mengs, and his early works betray the declamatory element, and a lifeless imitation of the antique. His *Horatii* and *Curatii*, his *Brutus*, and the *Sabine Women*, now possess little more than historical interest."

**Da Vinci**. See *Vinci, da*.

**Day and Night, Dawn and Evening**. Sculptures by Angelo. See *Medicean Chapel*.

**Delaroche, Paul** (d'lah'-roash'), 1797-1856, b. at Paris; married the dau. of Horace Vernet. He was one of the best

masters that the French school has produced, and it has been observed that the long-lived popularity of historic painting in France is mainly due to his works. As a colorist he has rarely been excelled. He expresses the individuality of his subjects with a master hand, and with the greatest delicacy of touch; but was less fortunate in the management of his grouping. One of his most noted works is the Hemicycle in the École des Beaux Arts, Paris.

**Demosthenes, Statues of:** Berlin, 98, 765; Br. Mu., 55-6; Cap., IV. 31; Glyp., 149; Louvre,\* (—); Naples, 575 (327); Torlo., 30; Vat., 62, 422, 505.

**Denis, St.** (san'-deh-nee'), *Paris*, 2 mls. beyond the walls; from the Gare du Nord, by railway, every half hour; by tramway every 20 min. from Boulevard Haussman, from Gare St. Lazare and Place de la Chapelle. The tramways land passengers quite near the Cathedral; the rly.  $\frac{3}{4}$  ml. distant.

\*\*The *Abbey Church* of St. Denis, for centuries the place of entombment of French Royalty, was first erected A.D. 250, in honor of St. Denis, first bishop of Paris. It was rebuilt 630, by Dagobert I.; by Charlemagne in 775; by Suger in 1144; by St. Louis, 1234.

During the revolution of 1789 it was desecrated and converted into a salt magazine, and its entire demolition contemplated. Soon after, it was decreed that the royal tombs should be destroyed, in obedience to which the tombs and monuments were, in Oct., 1793, wholly demolished, the ashes being thrown into the *fosses communes* of a neighboring cemetery.

In 1806, Napoleon restored the church and decreed his own burial there; in 1817, Louis XVIII. caused the remains of Louis XVI. and Marie Antoinette to be removed from the Madeline cemetery to St. Denis.

In 1859, upon the decree establishing St. Denis as the burial place of the Emperors, as well as the Kings of France, the church was fully restored in the style of the 13th cent.

Among the mons. of greatest interest are those of Frédégonde, Dagobert, Pepin, Charlemagne, Clovis II., Charles Martel, Henry II., Cath. de Médicis, Francis I., Louis XVI., Marie Antoinette, Henry IV., Louis XII., and Louis XIV.

"Of the 167 sepulchral monuments, 52 only are genuine; 53 are new or made up; the rest were brought from other churches."

Here Joan of Arc hung up her arms, 1429; Henry IV. made



his recantation of Protestantism, 1593; and Napoleon I. married Marie Louise, 1810.

*The windows* are modern, with the exception of one in the Chapel of the Virgin which represents the genealogy of Christ.

*The Treasury*, which formerly contained articles of great value, now possesses only modern copies.

*The Sacristy* is decorated with several modern paintings.

*Admission* to the tombs every half hour during the day except in time of service; 1 fr. As visitors are accompanied by an attendant who points out each of the tombs and other objects of interest, a detailed catalogue is rendered unnecessary.

**Denis, St.** (san-deh-nee'), **Triumphal Arch of Porte, Paris.** Intersection of Boulevard St. Denis and Rue St. Denis. Erected 1670, in honor of the campaign of Louis XIV. along the Rhine; 81 ft. high, 82 wide; inscribed "Ludovico Magno." Above the archway, bas-relief of the Passage of the Rhine, 1652. At this and at Porte St. Martin were obstinate revolutionary engagements, 1830 and 1848; and with the Communists, 1871, of which the bullet marks are yet visible upon the stone-work.

**Denner, Balthasar, Hamburg, 1685-1747.** Favorite subjects were old people, which he delineated with unswerving fidelity even to every individual spot, speck, and hair. His works are marvels of patience and industry; and, considering his purpose, of success also. It is stated that he worked microscopically and spent four years on a single portrait.

Munich, Dresden, and the Louvre have each two of his portraits. The Belvedere, Vienna, has also two, one being his own portrait, and the other the Head of an old Woman, for which Emp. Ch. VI. gave Denner 4,700 florins.

**\*\*Descent from the Cross.** I. A celebrated picture in the Antwerp Cathedral, by Rubens; usually considered his finest work.

The distinguishing characteristic of the work is the great success of representing the pallor of a dead body resting against a white sheet; said to have been derived from Volterra's Descent, in the Trinità de' Monti, at Rome. The persons represented are the three Marys, Joseph of Arimathea, and Nicodemus.

"I consider Rubens' Christ as one of the finest figures that ever was invented. It is most correctly drawn, and, I apprehend, in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder and the falling of the body on one side give it such an appearance of the heaviness of death, that nothing can exceed it.

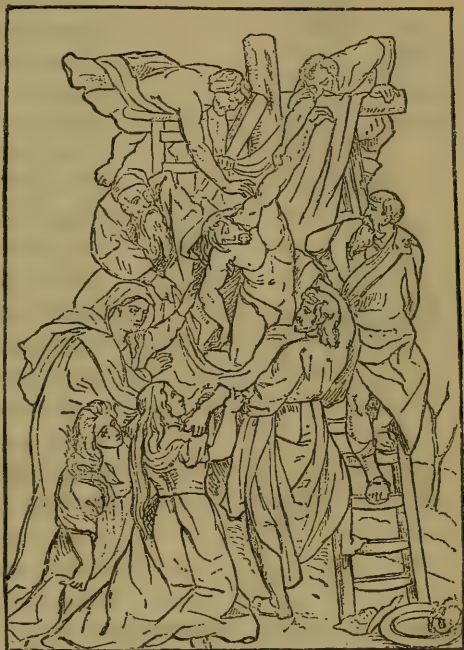
"Of the three Marys, two of them have more beauty than he generally bestows on female figures, but no great elegance of character. The St. Joseph of Arimathæa is the same countenance which he so often introduced in his works—a smooth, fat face—a very unhistorical character. The principal light is formed by the body of Christ and the white sheet."—*Sir Joshua Reynolds*.

**\*\*II. THE MASTERPIECE OF DANIELE DA VOLTERRA, in the Ch. Trinità de' Monti, Rome.**

This work is regarded by Poussin as holding the rank of the third picture in the world. Unhappily the light in the chapel permits but an imperfect view, and the work itself was much injured in the attempt of the French to remove it.

"The Descent is one of the celebrated pictures of the world, and has very grand features. The body is not skilfully sustained; nevertheless the number of strong men employed about it makes up in sheer muscle for the absence of skill. Here are four ladders against the cross, stalwart figures standing, ascending and descending upon each, so that the space between the cross and the ground is absolutely alive with magnificent lines."—*Lady Eastlake*.

"This has been pronounced the third greatest picture in the world. I never should have had the slightest suspicion that it was a great picture at all, so worn and faded it looks, and so hard, so difficult to be seen, and so undelightful when one does see it."—*Hawthorne*.



Descent—*Rubens*.

### **Devil's Ladder, The ; *The Legend of Lorch* (lork).**

A gnome having stolen the beautiful Gerlinde, carried her away to the inaccessible summit of the Kederich. Her distracted father consulted a hermit, who told him a black knight on a black horse would come to her rescue. The knight appearing on the third day, the hermit again resorted to his incantations, and in due time a host of imps had constructed a ladder reaching to the top of the precipice, up which the knight made his ascent, slew the gnome, rescued the fair Gerlinde, and restored her to her father, and after a while of course took her himself.

**Diana**, *myth.* Greek AR'-TE-MIS, goddess. I. *Sister of Apollo*, a maiden goddess never conquered by love; is armed with a bow, quiver, and arrows; changed Actæon into a stag because he beheld her bathing; with Apollo slew the children of Niobe. II. *Arcadian Diana*, the goddess of Nymphs, with whom she hunted on the mountains, her chariot being drawn by four stags. As the huntress, she is draped from the shoulder to the knee, and her attributes are the bow, quiver, arrows, spear, dog, and stag.



Diana—*Louvre.*

As the goddess of the morn, her head is veiled, and has a crescent on the forehead; her robe reaches to the feet, and her hand holds a torch.

STATUES: Berlin, 13, 29, 125-6-7A-8, 134, 204; Borgh. Villa, II. 18, VI. 8; Br. Mu., 106-12-13-20; Glyp., 93, 113; Louvre, \*97, \*\*98; Naples, 168 (110), 88 (75), 284, 52 (411); Vat., 431, 622, (Br.) 50, 108, (Ch.) 532 bust, 564.

I.\*\* *Diana di Gabii*, Louvre, Salle du Gladiateur, No. 97. "Perhaps the most beautiful draped statue known."

II.\* *Diana Huntress*, Louvre, Salle du Tibre, No. 98; brought from Italy; is of the same style as the Apollo Bel., and is supposed to be of the first cent. Called also Diane à la Biche, and Diana of Versailles.

**Di-o-cle'-tian**, **Baths of**, *Rome*; in front of the rly. station; built A.D. 303, by the labor, it is said, of 40,000 Christians. These Ther'-mæ could accommodate 3,000 bathers, and covered considerable space in addition to the present Pi. di Termini. The Cella Calidaria, or hall of warm baths, was converted by M. Angelo into the ch. of S. M. degli Angeli (which see). To the r. of the ch. are considerable ruins still standing.

**Dirce** (dir'-see or dir'-kee), *myth*, wife of Lycus. See Farnese Toro.

**Dis-cob'-o-lus** (*quoit-thrower*). STATUES: Berlin, 991; Br. Mu., 135; Pal. Lancelotti, \*\*the best known; Louvre, Salle des Car., 704; Naples, two bronzes; Vat., 615, 618.



I. Original in bronze by Myron, of which numerous copies exist.

Several of these have been incorrectly restored, the head facing directly front, instead of being turned to the side toward the disk, as seen in the one at the Pal. Lan.; Vat., No. 618.

"We find in it the most acute observation of life, the most just conception of bold, rapid movement, and the greatest freedom in the expression of the actor."—*Lübke*.

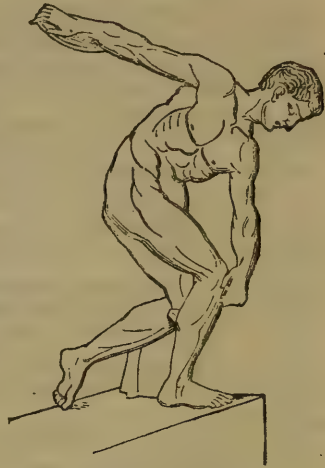
II. Vat. Hall of Biga, No. 615, well preserved. Original by Naukides or Alcamenes. Discovered about 7 mls. from Rome on the Apian Way. Represented as standing with his right foot forward and looking at his disk before throwing it.

**Distemper**, a method of painting in which the pigments are mixed in size made of various materials, such as fig-tree sap, milk, albumen, etc.; afterward oil is applied, which causes the work to resemble oil painting.

Distemper is executed upon a dry ground; fresco upon fresh or wet plaster.

**Distinguished Persons**; residences and tombs of.

[b., born; bu., buried; d., died; l., lived; mar., married; ch. yd., churchyard; nr., near.]



Discobolus—Vatican.

Abelard, bu. Père Lachaise, Paris.  
Addison, see *Addison*.  
Akenside, bu. St. James', Piccadilly, Lond.  
Albert, Pr., bu. Frogmore, Windsor.  
Angelo, bu. St. Croce, Florence.  
Ascham, bu. St. Sepulchre's, Lond.  
Bacon, Lord, b. York House, Strand; d. Arundel House, Highgate, Lond.  
Baxter, preached in Park St., Lond.  
Beethoven, b. Bonn; l. Vienna; bu. Währing, nr. Vienna.  
Becket, b. Poultry, Lond., Mercer's Hall; bu. Canterb. Cath.  
Black Prince, bu. Canterb. Cath.  
Blackstone, l. No. 2 Brick Court, Inner Temple Lane, Lond.  
Boleyn, Anne, bu. St. Peter's, in the Tower, Lond.  
Bolingbroke, bu. St. Mary's, Battersea, Lond.  
Bonaparte, bu. Ch. des Invalides, Paris.

Brahe, Tycho, bu. Teynkirche, Prague.  
Buckle, bu. Kensal Green, Lond.  
Bulwer, bu. St. Ed. Chap., Westm., Lond.  
Burke, Ed., d. 37 Gerard St., Soho, Lond.  
Burns, bu. ch. yd., Dumfries, Scot.  
Bunyan, bu. Bunhill Fields, Lond.  
Butler, poet, d. Rose St.; bu. in ch. yd. St. Paul's, Covent Garden, Lond.  
Bruce, heart of, bu. Melrose Abbey.  
Byron, b. 16 Halles St.; l. 139 Piccadilly, Lond.  
Cæsar, Aug., bu. Mausol. of Aug., Rome.  
Cæsar, J., body burned in the Forum, Rome.  
Campbell, l. 8 Victoria Sq., Pimlico; bu. Westm. Abbey, Lond.  
Canning, d. Chiswick Ho.; bu. in Westm. Abbey, Lond.  
Carlyle, l. Cheyne Row, Chelsea, Lond.  
Cath. de Médicis, bu. St. Denis, Paris.

- Charlemagne, b., l., d., & bu. Aix-la-Chapelle.  
 Chas. I., bu. St. Geo. Chap., Windsor.  
 Chas. II., bu. Westm. Abbey, Lond.  
 Chas. X. of Fr., bu. Goritz, Aust.  
 Chas. XII. of Sw., bu. Stockholm.  
 Chatterton, d. No. 38 Brooke St., Lond.  
 Chancer, b. Lower Thames St; student of the Middle Temple, Temple Bar; bu. Westm. Abbey, Lond.  
 Chesterfield, l. Chest. Ho., May Fair, Lond.  
 Chatham, b. St. James's Parish, Lond.  
 Coleridge, l. & d. Pemberton Row, Highgate, Lond.  
 Congreve, bu. Westm. Abbey, Lond.  
 Cooper, Sir Astley, bu. Guy's Hosp., Lond.  
 Cromwell, b. at Huntingdon; mar. at St. Giles, Lond.; l. King St.; bu. Westm. Abbey; body exhumed, bones scattered.  
 Dante, bu. Ravenna, It.  
 Davy, Sir H., bu. Geneva; Tablet, Westm. Abbey, Lond.  
 Defoe, b. St. Giles, Cripplegate; bu. Bunhill Fields, Lond.  
 Dickens, l. Tavistock Ho.; bu. Westm. Abbey, Lond.  
 Donizetti, bu. Bergamo, It.  
 Dryden, d. 43 Gerard St., Soho; bu. Westm. Abbey, Lond.  
 Elizabeth, Queen, b. Greenwich, Lond.; d. Richmond; bu. Westm. Abbey, Lond.  
 Faraday, bu. ch. yd., Highgate, Lond.  
 Franklin, Ben., l. 7 Craven St., Strand, Lond.  
 Fred. Barbarossa, d. Tyre, Asia.  
 Fred. Great, tomb, ch. Potsdam.  
 Fox, orator, d. Chiswick Ho.; bu. Westm. Abbey, Lond.  
 Fox, Quaker, bu. Bunhill Fields, Lond.  
 Galileo, bu. St. Croce, Florence.  
 Garrick, bu. Westm. Abbey, Lond.  
 Gay, bu. Westm. Abbey, Lond.  
 Geo. III., IV., bu. St. Geo. Chap., Windsor.  
 Gibbon, b. Putney; l. 7 Bentinck St., Manchester Sq.  
 Gibbons, sculp., bu. St. Paul's, Cov. Gard., Lond.  
 Gibson, sculp., bu. Kensal Green, Lond.  
 Gilpin, John, had linen store, Cheap-side, Lond.  
 Gluck, the composer, bu. Matzleinsdorf.  
 Goethe, b. Frankfort; bu. Weimar.  
 Goldsmith, l. 2 Brick Court, Temp. Bar; bu. Temp. Ch.; mon. Westm. Abbey, Lond.  
 Gray, poet, bu. ch. yd., Stoke Pogis.  
 Grey, Lady J., beheaded within the Tower; bu. in St. Peter's, Tower, Lond.  
 Gus. Adolphus, b. & bu. Stockholm; d. Ingoldstadt.  
 Gwynne, Nell, l. Lauderdale Ho., Highgate; bu. St. Martin's in-the-Fields, Lond.  
 Hadrian, bu. Castle St. Angelo.  
 Handel, composer, l. Burlington Ho., Piccadilly; bu. Westm. Abbey, Lond.  
 Harold Harefoot, bu. St. Clement Danes, Lond.  
 Hastings, Warren, bu. Daylesford, Eng.; mon. Westm. Abbey, Lond.  
 Haydn, b. Salzburg; bu. Gumpendorf, Vienna.  
 Heloise, bu. Père Lachaise, Paris.  
 Henry IV. of France, bu. St. Denis, Paris.  
 Henry VII. of Eng., bu. Westm. Abbey, Lond.  
 Henry VIII. of England, bu. St. Geo. Chap., Windsor.  
 Herschel, b. Hanover, Ger.; l. Slough, Eng.  
 Hogarth, b. Smithfield; l. Leicester Sq.; bu. Chiswick ch. yd.  
 Humboldt, b. Potsdam; l., d., & bu. Berlin, Pruss.  
 Hunt, Leigh, b. Liverpool; l. 1 Cheyne Row, Chelsea, Lond.; bu. Kensal Green, Lond.  
 James I. of Eng., bu. Westm. Abbey, Lond.  
 Joan of Arc, b. at Domremy la Pucelle; burned at the stake. Rouen, Fr.  
 Johnson, Dr., l. 17 Gough Sq., Fleet St.; d. 8 Bolt Court; b. Westm. Abbey; mon. in St. Paul's, Lond.  
 Jonson, Ben, b. Charing Cross; l. Blackfriars; bu. Westm. Abbey, Lond.  
 Josephine, Empress, tomb Malmaison, Fr.  
 Keats, wrote 17 Cheapside; bu. Prot. Cem., Rome.  
 Knox, John, l. & bu. Edinburgh, Scot.  
 Kosciusko, l. Leicester Sq., Lond.; d. Soleure, Switz.; bu. Cracow.  
 Lafayette, bu. Cem. Picpus, Paris.  
 Lamb, Charles, b. Crown Office Row; l. 4 Inner Temp. Lane, Lond.  
 Landseer, b. 83 Queen Anne St.; bu. St. Paul's, Lond.  
 Livingstone, bu. Westm. Abbey, Lond.  
 Locke wrote his Understanding, Shaftesbury Ho., W. Brompton, Lond.  
 Louis XIV., XV., XVI., XVIII., bu. St. Denis, Paris.  
 Louis XVII., bu. St. Marguerite's ch. yd., Paris.  
 Louis Philippe, bu. Dreux.  
 Luther, bu. Church, Wittenberg.  
 Marlowe, bu. Deptford, old Church.  
 Maria Theresa, tomb, Ch. of Capuch., Vienna.

- Marie Louise, tomb, Ch. of Capuch., Vienna.
- Marie de Médicis, bu. Cath., Cologne.
- Marie Antoinette, bu. St. Denis, Paris.
- Mary of Eng., b. Greenwich; d. St. James's Pal.; bu. Westm. Abbey, Lond.
- Mary Queen of Scots, bu. Cath., Peterboro'; removed to Westm. Abbey, Lond.
- Mary, Highland (Burns'), bu. Greenock, Scot.
- Mendelssohn, bu. Berlin, Pruss.
- Milton, b. Bread St., Cheapside; l. 19 York St.; bu. St. Giles, Lond.
- Molière, b. Père Lachaise, Paris.
- Montaigne, b. Castillon, Fr.; bu. Bordeaux.
- Moore, poet, l. 27 Bury St., St. James's, Lond.
- More, Sir Thos., b. Milk St.; l. Chelsea; beheaded and bu. in the Tower, Lond.
- Mozart, b. Salzburg; bu. St. Mary's, Vienna.
- Napoleon, Louis, l. King St., St. James's Sq., Lond.; bu. Chiselhurst, Eng.
- Nelson, l. 114 New Bond St.; bu. St. Paul's, Lond.
- Newton, l. Leicester Sq.; bu. Westm. Abbey, Lond.
- Peel, l. & d. Privy Gardens, Whitehall, Lond.
- Penn, Wm., b. Gt. Tower Hill, l. Norfolk St., Strand, last house on l.; bu. Stoke Pogis.
- Peter Gt., l. Buckingham St., Strand, last ho. w.; bu. Ch. of Sts. Peter and Paul, Petersburg.
- Pitt, d. Bowling Green Ho., Putney; bu. Westm. Abbey, Lond.
- Pope, b. Plough Court, Lombard St.; bu. Twickenham, Eng.
- Prior, l. Duke St., Westm., opp. Charles St.; bu. Westm. Abbey, Lond.
- Raleigh, imprisoned in the Tower; beheaded at Westm.; bu. St. Margaret's, Westm., Lond.
- Reynolds, l. Leicester Sq.; bu. St. Paul's, Lond.
- Richard Cœur-de-Lion, heart of, bu. Rouen, Fr.
- Richelieu, tomb Chap. of the Sorbonne, Paris.
- Rogers, John, burned, Smithfield, Lond.
- Rogers, poet, bu. Hornsey ch. yd.; mon. in Ch.
- Schiller, b. Marbach, Ger.; bu. Weimar, New Cem.
- Schubert, bu. Währing, nr. Vienna.
- Scott, Sir Walter, bu. Dryburgh Abbey, Scot.
- Sept. Severus, bu. Castle of St. Angelo.
- Shakespeare, b., l., d., & bu. Stratford-on-Avon.
- Shelley, l. 41 Hans Pl., Sloane St., Lond.; bu. Prot. Cem., Rome.
- Sheridan, d. 7 Saville Row, Lond.
- Smith, Capt. John, bu. St. Sepulchre's, Lond.
- Somerville, Mrs., l. Chelsea, Lond.
- Spenser, b. nr. the Tower; d. King St., Westm.; bu. Westm. Abbey, Lond.
- Staël, Mme. de, l. 30 Argyll St., Lond.; bu. Coppet, Switz.
- Sterne, d. 41 Old Bond St.; bu. Bayswater, Lond.
- Swedenborg, Em., b. Stockholm; bu. Swedish Ch., Prince's Sq., Lond.
- Thackeray, bu. Kensal Green; mon. Westm. Abbey, Lond.
- Thiers, bu. Cem. Père Lachaise, Paris.
- Thompson, poet, bu. Ch., Richmond.
- Turner, l. 47 Queen Anne St., Cavendish Sq.; bu. St. Paul's, London.
- Tyler, Wat, killed, Smithfield Market, Lond.
- Voltaire, lodged at the White Peruke, Maiden Lane, Lond.
- Wallace, executed at Old Smithfield Mkt. Pl.; head exposed on London Bridge.
- Wallenstein, l. at Prague, assassinated at Eiger, Ger.
- Walton, Isaac, l. Fleet St., cor. Chancery Lane, Lond.
- Watts, Dr., bu. Bunhill Fields, Lond.
- Weber, C. von, d. 91 Upper Portland St., Lond.
- Wesley, bu. Wes. Chap., City Road, Lond.
- Wolfe, Gen., bu. Old Parish Ch., Greenwich, Lond.; mon. Westm. Abbey.
- Wren, Sir Chris., bu. St. Paul's, Lond.

**\*\*Doges, Palace of the** (do'-jes), *Venice*; daily, 10-4, 1 fr.; Sun. free. Originally founded in 800, destroyed and rebuilt 5 times; the present structure dates from 1350. Entrance is at the r. of St. Mark's, through the portal of the Court; the corner columns at the portal represent the Judgment of Solomon, and Adam and Eve.

Entering the Court, immediately in front is the Giants' Stair-



case, and on the r., in the court, 2 bronze cistern or well curbs.

The GIANTS' STAIRCASE is so named from the colossal statues of Mars and Neptune standing at the top. Ascending, on the l. is the fine façade of Bergamasco, forming the n. side of the Court.

At the summit of these steps the Doges were crowned. Around the colonnade are busts of eminent Venetians; Dandolo, Marco Polo, Tintoretto, and many others. In the wall, opposite the landing, is an inscription commemorating the visit of Henry III. of France to Venice, 1574.

SALA DEL MAGGIOR CONSIGLIO, *Hall of the Great Council*, one of the finest halls in Europe, 175 ft. long, 85 wide, and 51 high.

*Entrance Wall.*—Paradise, by Tintoretto, 84 ft. long and 34 wide—the largest oil-painting ever executed. Around the hall, portraits of 76 Doges, the space of Marino Falieri, who was executed, being vacant. Commencing on the r. at the entrance door and proceeding around the hall, the pictures on the n. wall illustrate the contest between the Pope and Fred. Barbarossa, Venice espousing the cause of the Pope; on the s. wall Venice aiding the Crusaders; on the ceiling the glory of Venice.

*North Wall.*—1, Doge recognizes Pope Alexander III., *Veronese*; 2, Embassy to the Emp. Fred. Barbarossa, *Tintoretto*; 3 (above the window), Pope presents the consecrated taper, *Bassano*; \*4, Emp. receives the Embassy, *Tintoretto*; \*5, Pope delivers the consecrated sword to the Doge, *Bassano*; 6 (above the window), Pope blesses the departing Doge, *Fiammingo*; 7, Defeat of the Emp. at Salvore, his son Otho taken prisoner,<sup>1</sup> *Tintoretto*.

(Door leading to the Sala dello Scrutinio.)

8 (above the door), Otho presented to the Pope, *Vicentino*; 9, Pope releases Otho, *Palma, Yr.*; \*10, The Emp. submits to the Pope, *F. Zuccherò*; 11 (above the door), Conclusion of Peace, Emp. Doge, and Pope, *Gambarato*.

*West Wall.*—1, Pope consecrates the banners of the Doge, *del Moro*; 2 (between the windows), Return of the Doge after a victory over the Genoese, *Veronese*; 3, Doge crowning Baldwin,<sup>2</sup> *Aliense*.

<sup>1</sup> "This picture is mere national boasting, . . . as no such battle was ever fought."—*Murray*.

<sup>2</sup> "This is historically untrue, as he was crowned by a legate."—*Murray*.

*South Wall, Series of the Crusaders.*—1, Baldwin elected Emp. of the East by the Crusaders, *Vicentino*; 2, Second Conquest of Constantinople, *Tintoretto*; 3, First Conquest of Constantinople, by Doge Dandolo—blind and 90 years of age, *Palma Vecchio*; 4, Son of the dethroned Emp. of Greece implores aid, *Vicentino*; 5 (above the window), Surrender of Zara, *Tintoretto*; 6, Assault of Zara by Dandolo, *Vicentino*; 7, Alliance between Venice and the Crusaders in St. Mark's (1201), *Le Clerc*.

*Ceiling.*—Middle, next the Paradise, Venice crowned, *Veronese*; Centre picture, oblong, Venice among the Deities, and the Doge receiving Embassies, *Tintoretto*; 3, Venice surrounded by the Virtues, *Palma, Yr.*

**SALA DELLO SCRUTINIO.**—*R. wall*; 1, Capture of Zara, 1346, *Tintoretto*; 2, Capture of Cattaro, 1378, *Vicentino*; 3, Battle of Lepanto, 1571, *Vicentino*; 4, Destruction of Castle Margarithino, 1571, *Bellotti*; 5, The Victory of the Dardanelles, *Liberi*; *N. Wall*; Triumphal arch of Doge Morosini, *Lazzarini*; *W. Wall*; 6, Pepin besieges the Rialto, *Vicentino*; 7, His Defeat, *Vicentino*; 8, Defeat of the Caliph at Jaffa, *Paranda*; 9, Capture of Tyre, 1124, *Aliense*; 10, Defeat of the Sicilians, 1141, *Titian*. *Wall of Exit*; \*Last Judgment, *Palma, Yr.*; on the frieze 39 Doges.

**ARCHÆOLOGICAL MUSEUM**; six rooms. Entrance from the Vestibule.

**ROOM 1.**—1, Æsculapius; 6, Mercury; 9, Minerva, 12, Venus; 17, Apollo; 29, Venus; 30, Jul. Cæsar; 32, Boy and Goose; 35, Cupid with Bow; 38, Jupiter; 46, Silenus; 51–56, Muses; 58, Trajan; 66, M. Antony; \*80, Apollo; 85, Bacchus and Faun; 90, Minerva.

**ROOM 2.**—102, Cupid (copy of Praxiteles); 113, Mask of Pan; 134, Love and Psyche; 138, Leda and Swan; \*144, \*145, \*153, Gaul Warriors; \*148, Ganymede; Chimney-piece of the fifteenth century.

**ROOM 3.**—*Sala dello Scudo* (where the Shield of the Doge was hung), containing Maps and Portraits of eminent Venetians.

**ROOM 4.**—*Sala degli Scudieri*; sarcophagi, reliefs, urns, etc.

**ROOM 5.**—*Sala dei Busti*; 247, Hadrian; 250, Faun; 262, Caligula; 270, Augustus; 286, Sept. Severus; \*292, Vitellius; 295, Caracalla.

**ROOM 6.**—*Hall of Bronzes*; 1, Youth Praying; 7, Sleeping Youth.

UPPER FLOOR, ROOM 1.—*Sala della Bussola* (Ante-chamber to the Council of Ten). By the entrance was the famous "Lion's Head," into the mouth of which secret communications for the Inquisitors were thrown; l. Taking of Brescia, 1426; r. Taking of Bergamo, 1427; both by Aliense.

ROOM 2.—Pope and Doge, *Bassano*; Peace of Bologna, 1529, *Titian*; on ceiling, An old man and handsome woman, *Veronese*.

ROOM 3.—*Sala dei Tre Capi*; ceiling, Angel driving away Vices, *Veronese*.

ROOM 4.—*Sala delle Quattro Porte*; r. Conquest of Verona, *Contarini*; \*Doge Kneeling before Religion, *Titian*; Doge receiving Persian Ambassadors, *C. Caliari*.

ROOM 5.—*Sala del Senato*; above the throne, Descent from the Cross, *Tintoretto*; Doge before Venice, *Palma, Yr.*; Doge beseeching aid of the Virgin, *Tintoretto*.

ROOM 6.—Ante-chamber.

ROOM 7.—*Chapel*; above the altar, Madonna, *Sansovino*; l. Pietà, *Bordone*; \*Landscape, *Veronese*; Crossing the Red Sea, *Titian*.

ROOM 8.—*Sala del Collegio*; Marriage of St. Catherine, Virgin in Glory, Adoration, *Tintoretto*; over the throne, Battle of Lepanto, Christ in Glory, *Veronese*.

ROOM 9.—*Ante Collegio*; \*Rape of Europa, *Veronese*; Ariadne and Bacchus, Pallas and Mars, Forge of Vulcan, Mercury and the Graces, *Tintoretto*.

\*THE PRISONS AND THE BRIDGE OF SIGHS may be visited upon application to the custodian. The latter, called the Ponte dei Sospiri, may be best seen after leaving the Palace by passing around the s. side along the Molo to the first bridge. It will be observed on the l. at a height of 30 or 40 ft., connecting the Palace and the Prison.

**Dolabella, Arch of, Rome**, A.D. 10, near the ch. of S. Giovanni e Paolo, over which Nero carried an aqueduct.

**Dolci, Carlo** (dole'-chee), 1616–1686, b. Florence. His works indicate fine perception of color and great delicacy of touch, with less facility of composition or force of originality. There is frequent similarity and often repetition. He was most successful in sorrowing faces and delicate hands

"Without the possession of much genius or invention, he excited considerable interest by a number of pleasing and highly finished pictures, chiefly confined to devout subjects, and most frequently representing heads of our Saviour and of the



Virgin. These are not so much admired for particular beauty of character as for a soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of Mater Dolorosa, or the compunction of a saint in penitence."

—B.

"Carlo Dolce is a painter against whom one gets in time to feel a sort of personal spite. His red-bordered eyes, his affected attitudes, and his sickly sweetness soon disgust and weary."—*Hillard*.

PRINCIPAL WORKS: Belv., two; Berlin, 423; Borgh., IV. 36; Brera, 47; Corsi., III. 49, 88; Dul., 337; Dres., 61, 62, 63; Hermit., 252, 254, 255; Liecht., II. 31; Munich, 453; Pitti, 154, 270, 302, 316, 404; Pesth, V. 195; Uffl., 165, 186.

**Domenichino** (do-ma-nee-kee'no), DOMENICO ZAMPIERI, 1581-1641, *Bologna*. Entering the school of the Carracci, notwithstanding his natural timidity and a slowness which his companions attributed to dulness, he ultimately became its most distinguished pupil.

At Rome he executed works of high merit in many of the churches. His Communion of St. Jerome, in the Vatican, is considered as second only to Raphael's Transfiguration, if, indeed, it is second. See *Jerome, St.*

These masterpieces occupy the same room. His success awakened a bitter animosity which he sought to avoid by going to Naples. Here he was commissioned to decorate the ch. of St. Januarius. His death, which occurred soon after, led to the suspicion of his having been poisoned by jealous rivals. His works are characterized by a laborious fidelity to nature, with little imaginative embellishment. His cherubs and children are greatly wanting in the sportive ease that mark those of Raphael and Correggio.

"He surpassed most of his contemporaries, if not by the great force of his imaginative faculty, at least by his genial feeling for nature, his very great technical skill, as also by the charming simplicity of his style."—*Lübke*.

PRINCIPAL WORKS: Barb., III. 74; Bolog., 206, 207; Borgh., V. 15; Brera, 453; Cap., 20; Dresd., 482; Dul., 226; Hermit., 179, 180; Liecht., III. 78; Louvre, 469, 470, 473-478; Lucca, 9; Nat. Gall., 4S, 85; Naples, 20; Pitti, 176, 461, 476, Rosp., Paradise, David; Uffl., 1109.

**Domitian** (do-mish'-e-an), Roman Emp., 81-96, son of Vespasian; b. A.D. 51. His early reign was commendable, but want of success in war embittered his mind, and his later years were marked by viciousness and cruelty. Several conspiracies against his life were formed, which at last ended in his being murdered by the connivance of his wife, Domitia.

**Domitian, Statue of**, in the Roman Forum, opp. the Ba-

silica Julia. Here formerly stood the colossal gilt bronze equestrian statue, mentioned by Statius, some remains of the pedestal of which may still be seen in the middle of the paved area. The discovery of the position of this statue was the principal key to the identification of the locations and buildings of the Forum.

**Donatello**, DONATO DI BETTO BARDI, 1386-1468, *Italy*. Among his many earlier works were four statues in marble for the façade of the Campanile in Florence. David, the Zuccone, now in the Uffizi, he himself regarded as his masterpiece. He also cast in bronze the group of Judith and Holofernes, now standing in the Loggia dei Lanzi, Florence.

At the request of the Seignory of Venice he erected an equestrian statue at Padua. The \*horse, whose head expresses a noble pride, seems to tremble under the hand of his master. This admirable work, by its general correctness, its purity, and its admirable proportion, recalls the richest legacies of antiquity. It is still seen in the Piazza San Antonio.

Upon his return to Florence, he was charged by Cosmo with the execution of the History of the Evangelists for the ch. of San Lorenzo, partly in painting and partly in relief. These and other works in the same church were the conclusion of his labors. Through life he had executed many smaller and admirable works in bronze, the most of which are yet to be found in Florence. He was honored by magnificent funeral obsequies, and his remains entombed in San Lorenzo. In style he adhered more closely to nature than any artist of his time.

**Doria Pamfili, Villa**, *Rome*. M. and F. 1-4. Short distance outside of the Porta San Pancrazio, on the Janiculum. Grounds extensive and beautiful, affording \*magnificent views of Rome and the Campagna. The Casino ( $\frac{1}{2}$  fr.) contains several works of merit and a few antiques.

**Dow, Gerard**, DOUW, DOU, 1613-1675, *Leyden, Hol.* Studied in the school of Rembrandt. His works are remarkable in finish and execution, and the management of light and shadow. His candle and lantern scenes have never been excelled. His pictures are usually small, with few figures, and at the present time command the most exaggerated prices.

He painted about two hundred pictures; among the most noted are the Dropsical Woman, in the Louvre, often regarded as his *chef-d'œuvre*, Evening School, in the Amsterdam Mus., and a

**Candle-light scene in the Brussels Mus.** Genre subjects illustrative of ease, comfort, and rustic enjoyment.

"Poetry and imagination were sacrificed to his marvellous technical skill."

**PRINCIPAL WORKS:** Amst. Hoop., 31; Belv., two; Berlin, 843, 854; Bruns., 404; Bruss., 186; Cassel, 430-1; Dresd., 1134-5-6-7-8-9, 1140-1-2-3-4-5-6-7-8-9; Dul., 85, 106; Frank., 244A; Hague, 28-9; Hermit., 903-4-5-6-7-10-11-12; Liecht., VI. 176; Louvre, 121-3-4-5-6-7-8-9, 130; Munich, 864-7-9; Nat. Gall., 192, 825, 968; Rijks, 86-7-8-9; Turin, 391; Uffl., 736.

**Dresden**, the capital of the kingdom of Saxony, is situated on both banks of the river Elbe; Altstadt, the larger portion, being on the left bank, and Neustadt on the right. It has a pop. of 220,000, and is a favorite residence of Americans, as affording excellent advantages in art, and as being one of the least expensive places in central Europe.

The localities of interest are principally in Altstadt. The Royal Palace is near the Old Bridge, from which the principal street leads southward for the distance of a mile, to the Böhmischer Bahnhof and Bismarck Platz, on the south margin of the city. This main thoroughfare, passing through an arch under the Palace, is designated as Schloss Strasse to Alt Markt, thence, for a distance, as See Str., thence onward as Prager Str. Adjacent to the Palace, on the w., is the Zwinger, an extensive building, in which are the Art Collections and Museums.

*Principal Places of Interest:* the Picture Gallery, the Museum of Natural History, the Museum of Mineralogy, the Historical Museum, the Museum of Casts, the Green Vaults, and the Museum of Antiquities.

**\*\*THE PICTURE GALLERY;** see Part II., *Dresden*. P. 435.

**THE MUSEUM OF NATURAL HISTORY**, in the Zwinger, M., 10-1; W., Th., and Sat., 2-4; W. and Sat., free; contains an interesting coll. of birds, nests, and eggs.

**THE MUSEUM OF MINERALOGY**, in the Zwinger; in summer, Tu., F., 10-12, free; other days and the rest of the year, fee; fine coll. of minerals, fruits, and geological specimens.

**THE MUSEUM OF CASTS**, in the Zwinger, entrance opp. the Prince's Pal.; in summer, M., Th., 10-2, free; other days and the rest of the year, fee; contains an admirable coll. of casts of all the noted antiques.

**THE HISTORICAL MUSEUM**, in the s. and w. wings of the Zwinger, 9-2; Sun. and holidays, 11-2; fee; closed Sat.; contains weapons, armor, costumes, cups, inlaid work, etc.



**COLLECTION OF ENGRAVINGS**, in the Zwinger, W., Sat., 10-2, free; other days, fee; numbering about 350,000, extending from the time of the earliest German masters to the present.

**\*\*THE GREEN VAULTS** in the Schloss, or Palace; entrance in the court, to the left; Sun., 11-2; other days, 9-1; fee; contains a coll. of jewels, gold and silver work, ivory carvings, and curiosities of art, of the greatest value and interest; among which is the largest known onyx, valued \$30,000. Catalogue necessary.

**THE JAPANESE PALACE**, in Neustadt (noy-stat), contains a Museum of Antiquities; in summer, W., Sat., 10-2, free; other days and the rest of the year, fee.

*Routes:* To BERLIN, 3 hrs., \$3.50; \$2.50. To VIENNA, 13 hrs., \$11; \$9. To COLOGNE, 17 hrs., \$13; \$10.

**Dru'-sus, Arch of**, *Rome*, at the Porta Sebastiano. By some this has been supposed to be the arch erected by the Senate to Drusus, as mentioned by Suetonius. But as its style corresponds with that of the 2d cent. A.D., it is more probable it was erected by Caracalla for the aqueduct to his baths.

**\*\*Dryburgh Abbey** (dry'-bu-ruh), *Scot.*, on the Tweed, 4 mls. s.e. of Melrose. Carriage to the ford, thence on foot, crossing the Tweed,  $\frac{1}{2}$  ml. Founded about 1144, upon the site of a Druid Temple; destroyed by Ed. II., of Eng., who thus appeased his vexation at his unsuccessful invasion of Scot., 1322; restored by Bruce, and sacked, 1385; and again destroyed by the English, 1544. In 1604 it was bestowed by Jas. IV. upon the Earl of Mar, thence by descent it came into possession of the Earl of Buchan, whose seat is in the vicinity. The ruins derive additional interest from being the resting-place of Sir Walter Scott, his wife, son, and his son-in-law and biographer, Lockhart.

*A monument to Wallace* crowns a steep wooded hill to the east.

**Dublin** (*black pool*), pop. about 400,000; the largest city in Ireland, and one of the finest in Europe. *St. Patrick's Cathedral*, 1190, nearly destroyed by fire, 1362, contains the tombs of Dean Swift and Stella. *Christ Church Cathedral*, 1190, much modernized, distinguished as the church in which the Liturgy was first read in Ireland in the Eng. language, contains the tomb of the Earl of Strongbow. *Phoenix Park*, 1,750 acres, is on the s.w. margin of the city. *The Castle* has little of interest, nothing of its ancient character remaining.

*Routes:* To CORK, 6 hrs., \$7; \$5.50. To BELFAST, 3 hrs., \$5; \$3.75. By stmr. to HOLYHEAD, \$3; LIVERPOOL, \$3.25; BELFAST, \$1.50; GLASGOW, \$4. To LONDON, stmr. to Holyhead, thence by rly., 11 hrs., \$11.



**Dulwich** (dul'-ij) **Gallery.** See Part II., *Dulwich*. P. 437.

**Dum-bar'-ton Castle**, or DUNBARTON (Dun-Briton, *hill of the Britons*), the *Theodosia* of the Romans, and their naval arsenal; on the Clyde, *Scot.*, 13 mls. n.w. of Glasgow. Has been a stronghold for a thousand years. Was held by the Romans and Scotch, Ed. I., Baliol, Bruce, Queen Mary, Ch. I., and Cromwell. It was from this castle that Queen Mary set sail for France when a child; in 1568, she revisited it in state. Queen Victoria visited it in

1847. The Castle has many times been attacked and taken. It is now an armory, and contains the two-handed sword of Wallace (?).

**Dumblane**, or DUNBLANE, *Scot.*

Near by was the indecisive battle of Sheriffmuir, 1715, between the Pretender and the English. See Route 3 A, Note 15.

**Dürer, Albert**, 1471-1528, *Nuremberg*; painter, sculptor, architect, and engraver. He is regarded as the founder of the German School of Art. He visited Venice, Padua, Bologna, and the



A. Dürer.

Netherlands. His works are richer in drawing than in color, though sometimes bordering on the fantastic. His masterpieces are principally in the German Collections. His portraits have usually a hard and severe expression, seldom exhibiting tenderness. In his portrait-coloring, a dull, brick-red predominates.

"Albert Dürer need fear comparison with no master in the world, not even with Raphael or Angelo, so far as inborn artistic ability is concerned, and yet in all that concerns the peculiar means of expression in art, the clothing of the thought in the vestment of glorified beauty of form, he is so closely fettered by the narrow limitations of his own surroundings<sup>1</sup> that he seldom rises to that height of art where thought and form find equal expression. . . .

"He seldom attains to perfect beauty of form. . . . He took the matter of his pictures from his own environments, and never sought after types of dignity and beauty,<sup>2</sup> but rather after strongly marked and characteristic heads, which are oftener coarse than noble or graceful."—*Lübke*.

"In vain did he familiarize himself with the Italian Masters; he retains his graceless forms, his angular folds, his ugly nudities, his dull color, his barbarous, gloomy, and saddened faces. The wild imagination, the deeply religious senti-

<sup>1</sup> And yet he had been in Venice, Bologna, Padua, and the Netherlands.

<sup>2</sup> Which is a matter of astonishment for one of the first "inborn masters of the world."



ment, and the vague philosophic divinations which shine through his works, show an intellect to which form is inadequate."—*Taine*.

"His qualities were sufficient to place him by the side of the greatest artists whom the world has ever seen. He fails, however, in feeling for beauty, and his nude is vulgar, and sometimes even ugly in character."—*Kugler*.

As between these somewhat diverse criticisms, an acquaintance with the works of Dürer will possibly incline the cis-Atlantic student to the view of the French critic.

PRINCIPAL WORKS: Barb., III. 79; Belv., eight; Bergamo, 106; Cassel, 7; Corsi. IV. 44? VI. 34? 43? Dresd., 1722A-3-5; Frank., 86-7; Louvre, 672; Madrid, 1314-15?-16?-17; Munich, 1, 2, 3, 71-6, 93, 712-16-20-31-39; Nuremberg, Ger. Mu., 1348-9-51; Nat. Gall., 245; Pitti, 1, 20; Uff., 439, 777-8, 1141.

**Dyck, Sir Anthony van, Vandyke**, 1599-1641, b. at Antwerp; pupil of Rubens. In 1620 he visited Italy and studied the works of Titian and Giorgione, remaining six years and executing many portraits. Returning to Holland, he was honored with innumerable commissions.

Visiting England, in 1632, he was appointed court painter by Chas. I., who, three months afterward, conferred upon him the honor of knighthood.

His works, which are numerous and of very unequal merit, are to be found in all large collections. He was a master of portraiture, seldom surpassed in expressive delineation of the human face, but he was inadequate to the vigorous composition of an animated scene.

He died in London, and is entombed in St. Paul's, near John of Gaunt.

"Of all the masters of the most developed period of art, van Dyck alone with Titian divides the first place in portraiture."—*Kugler*.

PRINCIPAL WORKS.—Amst. Hoop., 36; Ant., 401-3-4-5; Augsburg, 104, 118, 147; Belv., eleven; Berlin, 770, 778, 782, 794; Brera, 439, 443; Bruns., 109, 473; Bruss., 188, 189, 192; Cap., 100, 106; Cassel, 290-1-3-4-5-7, 300-1-4? Corsi., III. 21? VI. 32? Colog., 624; Dresd., 982-5-6-7-8, 990-1-2-4-5-6-7-8; Dul., 135, 214; Edinb., 315-18-19; Frank., 117; Genoa, Brig., portraits; Hague, Flem. Sch., 203-4-6; Hamp. Ct., 47, 85, 387; Hermit., 603-7-8-9, 610-1-2-4-5-6-7-8, 620-1-2-4-6-8, 630-2-3-4-5-6-8—thirty-four in all; Leicht., V. 115, 118, 126, 142-3-6-7-8-9, VII. 239; 2d floor, VIII. 693, 766; Lille, 193-5-6; Louvre, 136-7-8-9, 141-2-3-4-5-6-8-9, 150-1-2-3-4-5; Madrid, 1319, 1320-1-2-5-6-7-8-9, 1330-1-5-7-8; Milan, Amb., 25; Munich, 175, 193, 198, 203-6-7-9-12, 217, 313-15, 323, 345, 247, 927-8-9, 930, 934, 940, 1308, 1414, and others; Naples, Sal. di Corr., 4, Dutch and Flem. Sch., 12; Nat. Gal., 49, 50, 52, 680, 877; So. Kens., one portrait; Turin, 338, 351, 363, 384; Uff., 1115, 1128, 223; Venice, 200; Verona, 47? Vienna Acad., portrait, Chaud., 198.

\***École des Beaux Arts** (a-cole'-day-boze'-ar), *Paris*, 14 *Rue Donaparte*, 10-4 daily; 1 fr. (Sept., W., Th., F., only). In the

court are remains of Middle Age Architecture ; in the centre bronze statue of Abundance, and to the r. is the celebrated portal of the Château d'Anet, by Goujon ; to the l., fresco on lava. Separating this court from a second is the Arc de Gaillon, 1500. Upon the first floor are copies of Raphael's loggie in the Vatican, by Balze ; in an adjacent hall, Delaroche's magnificent Hemicycle, containing 75 figures of celebrated artists. On the throne in the centre are Phidias, Ictinus, and Apelles ; in front, Greek, Gothic, Roman and Renaissance Art are represented by 4 female figures, the one with long hair being a portrait of the artist's wife, daughter of Horace Vernet. Additional rooms exhibit models of the Coliseum, Columns of the Parthenon ; and in the chapel is a copy of Angelo's Last Judgment.

The École has about 150 students, and each year sends two students of painting, one of sculpture, and one of architecture to Rome, for four years, to study at public expense.

**École de Médecine**, of the University of France, *Paris*, Boul. St. Germaine, near Hôtel de Cluny ; has 1,500 students and 30 professors.

**Edinburgh** (ed'-in-bo-ro ; *Edwin's burgh*), *Scot.* Lat., 55° 57' ; lon., 3° 11' ; pop., 230,000 ; upon two ridges of ground, divided by a deep, narrow valley, formerly a morass, now made into a public park, through which the rlys. pass. To the n. of this park is the New Town, composed of modern and elegant buildings—the principal street, Princes St., bordering upon and overlooking the Park. The principal hotels are on the opposite side of Princes St. The rly. stations are in the valley. To the s. lies the ridge of the Old Town, terminating, to the w., in a rocky bluff, upon which stands the Castle, thus in the heart of the city. The Old Town is the historic part of the city, the New being quite modern. The first Scottish Parliament was convened here by Alex. II., 1215. The entire town, except the Castle, was burned by Rich. II. Eng., 1385 ; taken and burned by the Eng., 1554 ; in 1557 the first Covenant was signed ; in 1638, the National Covenant. Scotland having espoused the cause of Charles, Cromwell marched upon the city and took the Castle ; 1745, the rebels under Ch. Ed. took possession of the city.

*Principal Places of Interest*: Edinburgh Castle, Holyrood Abbey, Calton Hill, St. Giles Church (which see). Among the objects of less interest are the house of John Knox, High St.; Allan Ramsay's Theatre, the favorite resort of Burns ; the Black



East.

EDINBURGH.

West.



Turnpike, the prison of Queen Mary, near the Tron ch.; and the Heart of Mid-Lothian, the site of an old prison. Annie Laurie was married in Tron ch. 250 years ago. John Knox is buried in the paved court between the Parl. House and St. Giles; marked by the letters J. K. in the pavement. Some of the houses are 12 stories in height.

*Routes*: To GLASGOW,  $1\frac{1}{2}$  hr., \$1.30; \$1; or, via Stirling and the Lakes, 12 hrs., \$7; \$5; see Route 3 A. To MELROSE,  $1\frac{1}{2}$  hr., \$1.90; \$1.40; see Route 5. To LONDON, 12 hrs., \$12; \$10, either via east coast, midland, or west coast; see Routes 4, 5, and 7.

Waverly Station at the e. end of Princes St. for all lines but the Caledonian. Caledonian Station at w. end of Princes St.

**\*\*Edinburgh Castle, Scot.**, daily, ex. Sun., free, is situated on a precipitous ledge 380 ft. in height, approachable only on the eastern side, the other sides being nearly perpendicular. This castle has for centuries held a leading place in Scottish history. Early a Caledonian stronghold, it became the residence of King Edwin, and of the Scottish kings, until taken by Ed. I. of Eng., 1296, who held it for 17 years. Being retaken by the Scots, it was dismantled by Bruce, ceded to the English by Baliol, and retaken by Douglas, 1341. In 1573 it was taken from Mary by the Reformers, aided by the English. Its last attack was the unsuccessful attempt by Pr. Ch. Ed., in 1745. By the articles of union between Scot. and Eng. this castle is to be kept in a state of defence.

Entrance to the castle is made from the eastern side, crossing the esplanade, or drill-ground, where Lord Forbes, Lady Glamis, and several Reformers were executed. Crossing a drawbridge, we pass beneath gateways with portcullises, along a paved roadway, spanned at the upper end by a prison. Here state criminals were confined, and here Argyle passed the night before his execution. Near by is the Argyle battery, barracks, and the Governor's House. Passing up a flight of steps we come to the summit, which commands a most magnificent\* view of the city and its environs for many miles. Adjacent is Queen Margaret's Chapel, the most ancient building in Edinburgh, the private shrine of Margaret, Queen of Malcolm Canmore; now used as a Garrison Baptistery.

THE PALACE YARD, to the s., is a square of about 100 ft., on the e. and s. side of which are the Old Royal Palace and Parliament House.

\**The Regalia Room*, open daily, ex. M., 12-3, to the l. up-stairs, contains the ancient regalia of Scotland, the crown, the sceptre, the sword of state, and royal jewels.

\**Queen Mary's Room*, further on, is less than 9 ft. square, and is memorable as the place where Mary gave birth to her son James VI., afterward James I. of Eng. It was from the window of this room that, for safety he was, 8 days after, let down in a basket and removed to another castle. In the ante-room is a portrait of Queen Mary at 18 years of age.

On the s. side of the court is the Old Parliament House, now the Garrison Hospital. The other sides of the quadrangle are occupied as barracks.

**Edward I., Eng.**, son of Henry III.; occupied the throne from 1272 to 1307; conquered Wales and gave the title Prince of Wales to the heir to the throne; attacked Scotland and defeated Wallace, and took the Scottish coronation-stone to London (now in Westminster Abbey). Entombed in Ed. the Confessor's Chapel, Westm. Abbey.

**Edward III., Eng.**, 1327-1377. Fought the memorable battle of Crecy and Poitiers, and took Calais.

\***Ehrenbreitstein** (eh'-ren-brite'-stine, *Honor's broadstone*), Ger., opp. Coblenz, 400 ft. above the Rhine, called the Gibraltar of the Rhine. Originally a castle presented by Dagobert to the Abp. of Treves, and confirmed by Emp. Henry II., 1018. Afterward erected into a fortress. It was besieged in 1631, 1795-6-7-8, but has surrendered only twice, once through strata-gem and once from famine.

After the peace of 1801, the French evacuated and blew up the fortifications, for the restoration of which they afterward paid Germany 15 million fr. The reconstruction, since 1816, has cost 8 million dollars. \*\*View from the walls. See Route 20.

\*\***Elgin Marbles** (g hard), in the British Museum.

"The Parthenon, erected at Athens, B.C. 440, remained comparatively uninjured until 1687, when, in the bombardment of the city by the Venetians, the temple was reduced to ruins. In 1801, Lord Elgin, British Ambassador at Constantinople, purchased from the Turkish Government, for \$350,000, many of the sculptures of the Parthenon then remaining. These consisted of statues of the pediments, and the frieze and 17 metopes, original works of Phidias. Of the metopes, 31 are yet in their original places, 17 in the British Museum, and 1 in the Louvre.

"Single figures only remain of the pedimental groups. Fortunately, however, a few years previous to the destruction of the temple, an accurate drawing of the pediments had been made by a French artist, from which a knowledge of the rela-

tive position of the statues has been obtained. The statues are much broken and weather-worn. Those remaining are from the angles of the pediment, the central groups having been lost or destroyed. There has been much diversity of opinion as to the persons the various statues were intended to represent. They exhibit a grandeur of conception, a nobility of action, and a harmonious beauty such as is unequalled by any other work in the whole range of art."

Until recently the sculptures of the Parthenon have been ascribed to Phidias, but at the present time critics are uncertain "of the precise connection of Phidias with these works."

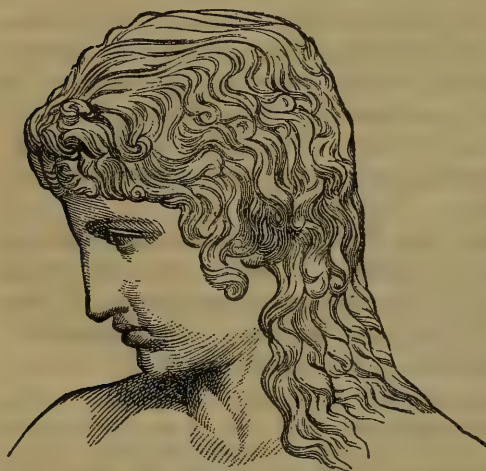
**Elmo, St., Castle of, Naples, 1343**, with its massive walls, its fosses hewn in the solid rock, has long had the reputation of being second in impregnability only to Gibraltar and Malta. This, however, being of little value in modern warfare, the fortifications have been demolished, and the buildings are now used as a military prison.

**Élysée, Palais de l'** (pal-a-dēh-lay-lee-say), *Paris*, in the Champs Élysées, opp. the Palais de l'Industrie. The residence of Mme. de Pompadour, in the time of Louis XV.; 1815, of Napoleon I.; and, after Waterloo, occupied by Wellington and Emp. Alexander; also by Louis Napoleon, as President of the Republic, by

President MacMahon and President Grévy.

**En-dym-ion**, *myth*, renowned for his perpetual beauty and perpetual sleep. It was believed that Selene—the moon—caused his sleep that she might be able to gaze on him without his knowledge. His beauty so warmed her cold heart that she came down, kissed him, and lay by his side.

\***PICTURE**, by Girodet, in the Louvre, Salle des Sept Cheminées, No. 251.



Eros—Vatican.

**STATUES**: Br. Mu., 148; Stockholm, from Hadrian's Villa, found 1783.

**\*\*Eros** (ee'-ros), or **GENIUS OF THE VATICAN, CUPID**, *stat.* Vatican, Gall. of Stat., No. 250. Supposed to be a copy of the Eros of Praxiteles, which stood in the Portico of Octavia, and



which was brought from Greece by Caligula. Found 2 mls. outside the Porta Maggiore. Has traces of wings on the shoulders. It represents the dreamy state when youth is merging into manhood ; is the one which Phryne chose and presented to her native town, Thespis.

"Praxiteles had offered Phryne her choice among his works ; and in order to ascertain which the artist himself esteemed most highly, she caused him to be informed that his studio was on fire, whereupon he exclaimed : ' I am undone if the fire has touched my Eros or Satyr.' "

**Esquiline Hill** (ess'-kee-leen), *Rome*, the largest of the Seven Hills, extending from the Forum n.e. to the ch. of S. M. Maggiore.

**Etienne du Mont, St.** (a-te-en-du-moñ), 1121, ch. *Paris*. Square tower and round turret, probably 1222. Enlarged 1491. Narrow gallery along the columns. Elaborate screen, 2 spiral staircases. Tomb of Ste. Geneviève, patron saint of Paris, in a chapel r. aisle, upon which are votive offerings. Around the tomb may be observed numerous crutches and canes brought by the lame and infirm, and left as mementoes upon being cured at the shrine. Festival of Ste. Geneviève Jan. 3d, on which occasion, 1857, the Abp. of Paris was here assassinated by an ex-priest.

**Et-ru'-ri-a**, or *TUSCIA* ; that part of Italy between the river Magra (at Spezia) and the mouth of the Tiber, and extending from the sea on the west to the Apennines ; was occupied by a highly civilized people prior to the time of early Rome. The 12 confederate Etruscan cities were Cortona, Arretium, Clusium, Perugia, Volaterræ, Vetulonia, Rusellæ, Volsinii, Tarquinii, Vallerii, Veii, and Cære. Subjugated by the Rom. B.C. 238. The Etruscan vases have been found chiefly in the tombs a few mls. to the n.w. of Rome.

**Etruscan and Egyptian Museum**, *Florence*. Via Faenza, No. 57.

Admission, daily, 1 fr. Sun., free. **ETRUSCAN COLL.** entrance to the r.

**ROOM 1.**—Vases from Chiusi ; \*Etruscan tomb, from Volsinii.

**ROOM 2.**—Centre ; the celebrated \*François vase ; Greek vases.

**ROOM 3.**—Terra-cotta, bas-reliefs ; coins, crystals, bronzes ; \*Athena.

**ROOM 4.**—Centre ; Chimæra ; Urns.

**ROOM 5.**—Armor, bronzes ; Perseus and Medusa ; Peleus and Thetis.

**ROOM 6** (entrance from the 4th room).—\*Statue of “the orator” found near Lake Trasimene.

**EGYPTIAN COLL.**—\*Frescos of the Last Supper, school of Perugino; Statue of Pharaoh; Sarcophagi; Mummies; etc., etc.

**Etruscan Museum.** See *Vatican, Sculptures*. P. 479.

**Europa, myth**, dau. of the king of Sidon; was approached by Jupiter in the disguise of a beautiful white bull; and she, being pleased, mounted upon his back, and was borne to Crete, where she became the mother of Minos, Rhadamanthus, and Sarpedon.

\***Europa, Rape of**, painting by Paul Veronese, in the Doges' Pal., Venice. There is a replica in the Cap., Rome.

“It must have been in its day the most brilliant and rejoicing picture, the most voluptuous, the most exuberant that ever put the sunshine to shame. The Bull has all Jupiter in him, so tender and gentle, yet so passionate that you feel it indecorous to look at him. And Europa, under her thick rich stuffs and embroideries, is all a woman.”—*Hawthorne*.

“For brilliancy, fancifulness, extraordinary refinement and invention in color, it has no equal. The reflection of the foliage overhead bathes the entire picture with an aqueous green tone; the white drapery of Europa is tinged with it; she, arch, subtle, languishing, seems almost like an eighteenth-century figure. One has to look at it and keep silent.”—*Taine*.

**Eustache, St.** (you-stahsh), *Paris*; the largest church in Paris, except Notre Dame; erected, 1532, on the site of a temple of Cybele; Italian façade, Gothic interior, and Byzantine front of the chapels. In one of the chapels is a monument to Colbert consisting of a figure kneeling on a black sarcophagus.



H. van Eyck.

**Eyck, Hubert van** (ike), 1366?–1426; b. at *Musseyck, Hol.* Resided at Bruges and Ghent. Effected great improvements in coloring—sometimes said to have invented oil painting. “That he effected a revolution in painting is beyond a doubt. He breathed life into the Symbolic Art which had preceded him. He represented scriptural scenes and charac-

ters through the medium of such people as he had seen in actual life; and nature as he saw it, and did not hesitate to use well-furnished rooms for his sacred scenes.”

His most noted work is the “Adoration of the Lamb” in 12 pictures, of which the Adam and Eve are in the Mus. Brussels; 6

panels in the Berlin Mus.; the remaining panels are in the ch. of St. Bavon, at Ghent. See *Adoration*.

**Eyck, John van**, 1390–1440, bro. and pupil of Hubert. His works are finished with great care and delicacy, but are wanting in the strength of Hubert's. One of his best works, a portrait of himself and wife, is in the Nat. Gall., Lond.

"The Van Eycks extended the scope of painting to such an extent that not for a century after did painting in the north of Europe reach the point where they left it."

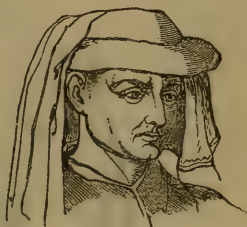
"John is usually, but erroneously, regarded as the more talented of the two."

**Faïence, FAYENCE** (fy-on's'). See *Pottery*.

**Farnese Gladiator.** See *Gladiator*.

**Farnese Hercules.** See *Hercules*.

**Farnese Palace** (far-nay'-zay), in the Pi. Farnese, *Rome*.



J. van Eyck.

"The architecture of the palace is, beyond all doubt, the finest in Rome: it loses much of its interest when we know that the blocks of travertine, of which it was constructed, were taken from the Theatre of Marcellus and the Coliseum, 'of whose ruins,' says Gibbon, 'the nephews of Paul III are the guilty agents; and every traveller who views the Farnese Palace may curse the sacrilege and luxury of these upstart princes.'"—*Murray*.

The granite basins in the Piazza are from the Baths of Caracalla. In the portico of the court is a sarcophagus, said to be that of Cæcilia Metella. Since the occupancy of the palace by the ex-royal family of Naples, little has been open to the public except the frescos—the masterpieces of Annibale Carracci, upon which he spent no less than 8 years, and was rewarded with the paltry sum of 500 crowns (\$600).

The subjects of the frescos are mythological; centre: Bacchus and Ariadne. Among others Pan and Diana, Mercury and Paris, Ganymede, Perseus and Andromeda, Galatea, Europa, Lander, etc.

"I consider the frescos of the Farnese Palace as far the greatest production of Annibale, as to color." B.

**Farnese To-ro, Legend.** Lycus, king of Thebes, divorced his wife Antiope, who, surprised by Jupiter, had brought forth two sons, and married Dirce, who thenceforth treated Antiope with great cruelty, and put her in prison. Antiope, escaping, fled to her sons, Amphion and Zethus. Dirce, afterward finding her, endeavored to put her to death, but was prevented by the timely



arrival of the sons. Upon their becoming grown they attacked and took Thebes, slew Lycus, and tied Dirce to a wild bull to be dragged to death.



Farnese Toro—*Naples*.

**\*\*STATUE:** Nat. Mus., Naples; by Apollonius and his brother Tauriscus, of Rhodes; found in the Baths of Caracalla, much mutilated, restored by M. Angelo, the head of the bull and considerable portions of all 4 figures being restorations. This is the largest antique group now known.

“This work suffers from the same deficiency as the Laocoön; here, also, the expression of a moral idea is wanting, and our sympathy is awakened only through

bodily action and suffering ; but in powerful boldness of composition, in thoroughness of execution, and harmony of grouping, as well as in the perfect knowledge and mastery displayed in the treatment of the figures, this majestic work is perhaps even greater than the other."—*Lübke*.

**Farnesina Villa** (far-nay-see'-nah), *Rome*, on the w. bank of the Tiber, opposite the Farnese Palace ; 1st and 15th of the month, 10-3. Noted especially for Raphael's Myth of Psyche and Galatea.

**\*\* THE MYTH OF PSYCHE**, in 12 scenes, from the tale of Apuleius, was designed by Raphael, and painted in part by his pupils G. Romano and F. Penni.

1, Venus jealous of Psyche ; 2, Cupid, enamored of Psyche, carries her off ; 3, Venus seeks Psyche and imprisons Cupid ; 4, Venus seeks aid from Jupiter ; 5, Venus implores him to send Mercury to find Psyche ; 6, Jupiter sends Mercury ; 7, Venus imposes cruel tasks upon Psyche and sends her to bring a casket from the infernal regions ; 8, which, to the surprise of Venus, Psyche brings ; 9, Cupid, having escaped, implores aid of Jupiter, who summons a council of the gods ; 10, Psyche brought to Olympus, and the gods celebrate the nuptial banquet.

"They are painted as a Greek might have painted them, who believed in the wonders which he drew. They are no cold transcripts of dead forms ; the poetry of Homer is not more vital. The blue sky and luminous air of Greece bend over and idealize every scene and every group. The nymphs that haunted the piny mountains of Arcadia, or danced upon the shores of the whispering *Ægean*, live once more in the Venus, the Psyche, and the Graces of Raphael. These compositions are remarkable, not only for grace and beauty of design, for truth of expression and for dramatic vivacity, but also for their purity of feeling."—*Hillard*.

**\*\* THE GAL'-A-TE-A** represents the goddess of the sea riding in her shell with nymphs and tritons.

"This is one of the most beautiful compositions that art has produced, imbued with a sense of life and enjoyment that is perfectly enchanting. Yet with all this, and in a scene of strictly Pagan and sensual imagination, the purity of the feeling becomes a main element in its beauty. With the exception of the group to the right of the Goddess, the fresco was entirely executed by the master's own hand."—*Kugler*.

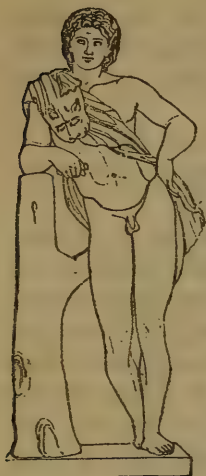
On the ceiling, Diana, and Medusa, by Peruzzi ; the lunettes by del Piombo and da Volterra.

A head, by M. Angelo, who coming to see Volterra and not finding him, left this sketch.

**Fauns, myth** ; gods of the fields and shepherds, represented with bristly hair, horns, pointed ears, and sometimes a tail ; endowed with both human and animal qualities and forms. The older are called Sileni ; the younger, Satyrisci ; fond of wine,

dancing, and music. In the later Latin writings fauns and satyrs were one and the same.

STATUES: Cap., I. \*15; II. 1; Glyp., \*95; Naples, \*Dancing Faun, statuette, bronze; Sleeping Faun, bronze; Vat., 406; (Br.) 120; (Ch.) 495.



Faun of Praxiteles—  
Rome.

\* THE FAUN OF PRAXITELES, Cap. Mus., I. 15; a youth of about seventeen leaning against the trunk of a tree, his right arm resting upon the top of the trunk and holding a short flute. There appear to be two statues differing but little, the most noticeable variation being, that more of the arm rests upon the tree in one case than in the other. This statue is the subject of "The Marble Faun," by Hawthorne.

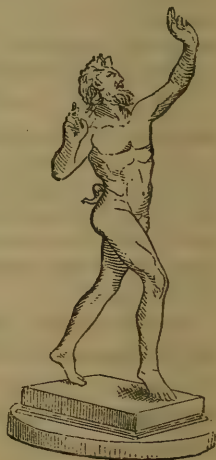
"I looked at the Faun of Praxiteles and was sensible of a peculiar charm in it: a sylvan beauty and harmlessness, friendly and wild at once. The lengthened but not preposterous ears, and the little tail which we infer, have an exquisite effect, and make the spectator smile in his very heart. This race of fauns was the most delightful of all that antiquity imagined. It seems to me that a story

with all sorts of fun and pathos in it might be contrived on the idea of their species having become intermingled with the human race.

"Their character has never, that I know of, been wrought out in literature; and something quite good, funny, and philosophical as well as poetic, might very likely be educed from them."  
—Hawthorne.

"Praxiteles gave Phryne her choice of whatever she liked best among his works. In order to learn which of his *chefs-d'œuvre* the artist preferred, she caused him to be informed that there was a fire in his studio. He cried, 'Save my Satyr and my Cupid.'"  
—Ampère.

\* BARBERINI FAUN, Glyp., No. 95. Found at the foot of the Castle of St. Angelo, Rome; supposed to have been thrown down in defence of the castle against Vitiges, 587. Was in possession of the Barberini family until purchased by Prince Louis, and brought to Munich, 1820. It is believed that this is an original Greek work, dating about 300 B.C. The figure is colossal, and represents a Faun or Satyr reclining as in a sleep after debauch.



Dancing Faun—Naples.

"The attitude is so perfect, the appearance of relaxation of the muscles and limbs so thoroughly true to nature, and the very atmosphere of complete languor



and repose so pervades the countenance and whole body of the figure, that the spectator almost forgets it is but senseless stone."—*Guild*.

**Ferrara** (fer-rah'-rah), *Italy*, formerly had 100,000 pop., now numbers less than 30,000. Was the seat of the House of Este, renowned as one of the most liberal patrons of science and art, in the 15th and 16th cents. See Route 48, Note 10.

**Fi-des Publica, Temple of.** See *Capitoline Hill*.

**Fiesole** (fee-a'-so-lay), *Italy*, an elevation 3 mls. to the n. of Florence, the site of an Etruscan town, portions of whose walls yet remain. Commands an extensive \*view of Florence and the valley of the Arno. Best view from an eminence to the e. of the Franciscan monastery.

**Flora, Statues of,** Berlin, 107; Cap., I. 11; Nap.,\* 174; the Farnese, found in the Baths of Caracalla; figure and drapery especially fine; head, left arm, and limbs modern.

**Florence** (*flowery*), *Italy*, situated on both banks of the Arno, 170,000 pop., was probably founded in the first century B.C. Being in the central part of Italy and on the road of all the European armies that have marched upon Rome, it has suffered in every age from military incursions.

A century of turbulence followed the termination of the war of the Guelphs and Ghibellines, when, in 1421, Giovanni de Medici came to the administration of the State. This family held the government, with slight interruptions, for nearly a century, and by their enlightened statesmanship and their liberal patronage of the arts and sciences, raised Florence to the proud eminence of leadership in the awakening of the intellect from the slumber of the middle ages.

The Florentine galaxy of illustrious names, Dante, Boccaccio, Macchiavelli, Galileo, Cimabue, Giotto, Masaccio, Brunelleschi, Orcagna, Ghiberti, Michael Angelo, Raphael, Filippo Lippi, Fra



Flora—Naples.

Angelico, Ghirlandaio, da Vinci, Carlo Dolci, Fra Bartolommeo, del Sarto, Savonarola, and many others, is unsurpassed in history except by that of Greece.

*Principal Places of Interest* : The Cathedral ; the Piazza della Signoria ; the Palazzo Vecchio ; the Loggia dei Lanzi ; the Cascine ; San Miniato ; Bello Sguardo, which see below. The Academy of Art ; see Part II., *Florence, Academy*. The Pitti Gallery ; see Part II., *Pitti Gallery*. The Uffizi Gallery ; see Part II., *Uffizi Gallery*. The National Museum ; see Part II., *Florence, Nat. Mus.* See also under their respective titles : *Medicean Chap.* ; *Baptistery* ; *Carmine*, ch. of S. M. del ; *Maria Novella*, ch. of S. M. ; *Croce, Sta.*, ch. of ; and the *Boboli Gardens*.

THE ARNO flows through the city from the s.e. to the n.w., and is crossed by 8 bridges ; much the larger part of the city being on the n. e. side. There is no chief thoroughfare or street extending through the city in any direction. The centre of business and of the lines of omnibuses is the

PIAZZA DELLA SIGNORIA (pee-at-zah seen-yo-re-ah), the former as well as the present centre of the city. On the s. side is the Palazzo Vecchio, the Uffizi, and the Loggia dei Lanzi. In this public square, where the Fountain of Neptune now stands, the lifeless bodies of Savonarola and two other monks were burned, 1498.

*The Fountain of Neptune*, to the l. of the Palace, with sea-horses, tritons, and nymphs, is by Ammanati ; the figure of Neptune is 18 ft. in height. The Equestrian Statue of Cosmo I. is by G. da Bologna.

THE PALAZZO VECCHIO (pal-at'-zo veck'-kee-o ; *old palace*), 1298, by Arnolfo ; tower, about 300 ft. At the entrance is the group of Hercules and Cacus, by Bandinelli ; over the door are two lions, and under the arches of the gallery the Arms of the Republic. The court within is highly decorated ; the Fountain was designed by Vasari ; the bronze statuette by Verrocchio ; the Samson by de' Rossi.

*The Great Council Chamber*, reached by the stairs at the l., was constructed by order of Savonarola for the Great Council ; decorated by Vasari.

\*THE LOGGIA DEI LANZI, or *dei Signori*, was constructed, 1376, from designs attributed to Orcagna.

At the entrance are two colossal lions ; r. antique, l. by Vacca. Within the Loggia, r. \*Rape of Sabines, by G. da Bologna ; l. Perseus, by Cellini ; Rape of Polyxena, by Fedi ; Judith and Holo-



FLORENCE.

West.

East.



fernes, bronze, by Donatello. *Centre*, Death of Achilles, antique; Marble Hercules and Centaur, by G. da Bologna; against the wall six antique Vestals from the Villa Medici, Rome; the 3d from the l. \*Thusnelda, from Trajan's Forum.

THE \*CATHEDRAL, *Il Duomo, or La Cattedrale di S. Maria del Fiore*, commenced 1294, under the direction of Arnolfo, and continued under Giotto, Talenti, T. Gaddi, Orcagna, and Brunelleschi, who completed the dome, 1436. The building is 555 feet in length and 343 feet in width; the dome, with the lantern, is 352 feet high. The façade was never completed until 1887. *The Interior: South Aisle*, monument to Brunelleschi; bust of Giotto; monument to P. Farnese, by Orcagna; St. Matthew, by de' Rossi; St. James, by Sansovino. *S. Transept: St. Philip*, St. James, by Bandini; bas-relief over the Sacristy door by della Robbia; *Nave*, e. end: Stats. John and Peter, by Rovezzano; beneath the altar is the chapel of St. Zenobius with a bronze shrine containing the remains of the Saint, by Ghiberti. *Choir*, bas-reliefs by Bandinelli. Behind the high altar is an Entombment (unfinished), by Angelo. *N. Transept: Windows* by Ghiberti. The Tribuna della S. Croce contains St. Andrew and St. Thomas, by Ferrucci. *N. Aisle: Portrait of Dante*, painted 1465, by command of the Republic. Ascent of the dome, 1 fr.

\*The *Campanile*, or bell tower, adjacent, designed by Giotto, 1334, 292 ft. in height, is regarded as one of the finest towers ever erected. Ascent by easy stairs, 1 fr. Fine view. It was the design of Giotto to carry a spire to the additional height of 100 feet above the present structure.

On the opposite side of the street, to the s., is the ch. of the Misericordia, whose members, as brothers of charity, are frequently met in the streets in long black robes and cowls, with only openings for the eyes.

Adjacent to this ch. are statues of Arnolfo, the first architect of the Duomo, looking at the foundations; and Brunelleschi, the last, looking at the dome.

Dante was born Via S. Martino, No. 2, 1265.

Galileo, b. near the Boboli Garden, Via della Costa, No. 13.

Macchiavelli, b. Via dei Guicciardini, No. 16, beyond Ponte Vecchio.

Amerigo Vespucci, b. in the Borgo Ognissanti, near the ch. S. G. de Dio.

Michael Angelo's House is Via Ghibellina, No. 64, containing the Buonarroti Gallery ; M. and Th., 9-3 (50 cen.).

ENVIRONS : \**The Cascine* (cas-chee'-na), the park of Florence, commencing immediately at the city gate on the w., and extending 2 mls. along the Arno. The fashionable drive for the late afternoon ; shady, cool, and inviting, but with little variety. At the extreme end is a mon. to an East Indian prince, the Rajah of Holapore, who died in Florence, and whose remains were cremated at this place, 1870.

\*\**Viale dei Colli* (vee-ah'-le-day'ee col'-lee) a new road, 4 mls., winding along the hills to the s. of the city, amid charming grounds and villas, and commanding most delightful views of the city and the encircling mountains, passing the ch. of S. Miniato al Monte.

\**Bello Sguardo*, an elevation on the s. w. of the city, commands one of the finest views of the city and environs.

\**Certosa di Val d'Ema* (cher-to'-sah), a fortress-looking monastery, 3 mls. dist.

*Routes* : To BOLOGNA, 4 hrs., \$3 : \$2.10 ; see Route 49. To PISA, 3½ hrs., \$1.70 ; \$1.20 ; see Route 51. To ROME, 8 hrs., \$6.80 ; \$4.70 ; see Route 50. Union station for all roads.

**Fontainebleau** (fon-tain-blo'), 2 hrs. from Paris via Lyons rly. ; 5 to 7 fr. Palace open daily, 12-4, except Tuesdays. Founded by Louis VII., 1162 ; rebuilt by Francis I., 1547, and enlarged by Henry IV., 1600. Occupied by Napoleon I. In 1602, Henry IV. arrested here Marshal Biron, and a month after beheaded him ; in 1685, Louis XIV. here revoked the Edict of Nantes ; 1686, Condé here died ; 1809, decree of divorce was pronounced against Josephine ; 1814, Napoleon parted from his old guard on his abdication ; and in 1815, on his escape from Elba, he here reviewed them preliminary to his march on Paris. As visitors are conducted through the apartments by a guide (fee, 1 fr.), no extended description is necessary. Among those of interest are

*The Apartments des Reines Mères*, occupied by Cath. de Médicis, mother of Francis II., Charles IX., and Henry III. ; and by Anne of Austria, mother of Louis XIV. *Gallery of Francis I.*, 14 pictures by de' Rossi and Primaticcio ; the Apartments of Napoleon I., in one of which Napoleon signed his abdication ; the *Salle du Trône*, where the marshals took their oath of allegiance ; the *Galerie de Diane*, 330 ft. in length, constructed by Henry IV. ;

the *Salle des Fêtes*, by Francis I., and decorated by Henry II. for Diana of Poitiers.

*The Forest of Fontainebleau*, comprising 42,000 acres, has been the Royal Park for many centuries. Carriages may be engaged for the tour for 12 frs., or 2 frs. per hour.

**Fornarina** (for-nah-ree'-nah), I. painting, No. 82, *Barberini Gall., Rome*.

"The history of this person, to whom Raphael was attached even to his death, is obscure, nor are we very clear with regard to her likenesses. This portrait has the name of Raphael on the armlet, and of the authenticity of which, particularly with respect to the subject, there can hardly be a doubt. The figure is seated and is uncovered to the waist; she draws a light drapery around her; a shawl is twisted round her head. The execution is beautiful and delicate, although the lines are sufficiently defined; the forms are fine and not without beauty, but at the same time not free from an expression of coarseness and common life. The eyes are large, dark, and full of fire, and seem to speak of brighter days."—*Kugler*.

"To my thinking, the sole work of Raphael's, which is without nobleness of conception."—*Lübke*.

"Her features beam with material, but not with intellectual beauty."—*Radcliffe*.

\*II., No. 1123, in the Tribune, Florence. By Missirini supposed to be a portrait of Vittoria Colonna, the friend of M. Angelo. Formerly attributed to Raphael, but now to Sebastian del Piombo.

**Fortuna (Virilis ?), Temple of, Rome**; on the e. bank of the Tiber, near the Pons Æmilius. Well preserved; surrounded by columns 28 ft. high; the open portico is now closed. Built by Servius Tullius, rebuilt during the Republic and converted into a ch., 880. On the opposite side of the street is the House of Rienzi, upon which is a lengthy inscription. A few steps below is the Temple of Vesta.

**Forum.** See *Roman Forum, Trajan's Forum*.

**Fountains, Rome:**

FONTANA DELL' ACQUA FELICE, or *F. di Termini*, near the Pi. di Termini. Designed by Domenico Fontana. In the central niche is a Moses striking the rock, by da Brescia, who is said to have died of grief at the criticism the statue called forth. At the sides are Aaron and Gideon.

FONTANA DELLA BARCACCIA, in the Pi. di Spagna, in the form of a boat. Designed by Pietro Bernini, father of the celebrated sculptor.

FONTANA DEL CAMPIDOGGIO, Pi. del Campidoglio, near the



Palace of the Senator. Central figure, Minerva, and on either side the Nile and the Tiber, from the baths of Constantine. Erected in the 16th cent.

**FOUNTAIN OF THE QUIRINAL**, the magnificent granite basin of which was from the Roman Forum, 1800.

**FONTANA PAOLINA**, on the Janiculum; one of the finest in Rome. Built by Paul V., 1612; designed by Fontana. The 6 red granite columns are from the Temple of Minerva. The view of Rome and the Campagna from this fountain is especially fine.

**FOUNTAINS in the PIAZZA NAVONA.** See *Navona*.

**FONTANA DELLE TURTARUGHE**, in Piazza of the same name, so called from its 4 tortoises. The 4 fine bronze figures are by Landini. Designed by Giacomo della Porta.

**\*FONTANA DI TREVI** (tray'-vee), near the Quirinal, 1735. In the centre is Neptune in a car drawn by horses and tritons; l. Health; r. Fertility. Designed by Salvi; the figures by Bracci.

"Another pompous confusion of fable and fact, gods and edibles, aqueducts and sea-monsters."—*Forsyth*.

"After all it is as magnificent a piece of work as ever human skill contrived."—*Hawthorne*.

It is a tradition that drinking at this fountain on departure from Rome insures the visitor's return.

**FONTANA DEL TRITONE**, in the Pi. Barberini. A triton spouting the water from a conch, rests on a shell supported by 4 dolphins.

**France, the South of.** See Route 64, p. 569-70.

**Francesca, Pietro della** (fran-ches'-ka), 1415?-1492, b. at Borgo S. Sepolcro, Italy. Distinguished as having applied his knowledge of geometry to perspective, and thus added materially to its advancement. Is said to have been the teacher of Perugino. Francesca was strictly the precursor of da Vinci.

"He unites the most delicate delineation of form and rare knowledge of perspective foreshortening with a tender, golden, almost transparently lucid coloring."—*Lübke*.

**Francia, Francesco** (-che-a, -ches'-ko), RAIBOLINI, 1450-1517, *Bologna*. Subjects were Madonnas and Holy Families, in which he represented devotional sentiment with great success. His faces are oval; eyes dark and tender; the expression pleasant and meditative; color, deep and glowing.

"A painter equal in rank to Perugino. No painter certainly has given greater sweetness and beauty to his Madonna heads. His power of rendering the tenderest and pearliest female complexions is unsurpassed."—*Kugler*.

"I remember but one painter, Francia, who approached this awful class of

subjects (Christ and Madonnas) in a fitting spirit. His pictures are full of boldness, and evidently wrought out as acts of devotion with the deepest sincerity, and are veritable prayers upon canvas."—*Hawthorne*.

PRINCIPAL WORKS: Berlin, 122-5-7; Boiog., 78-9, 80-1-3, 371-2-3; Borg. II. 43, 51; Brera, 331; Dresd., 435-6-7; Frank., 41; Hamp. Ct., 307; Hermit., 68-9; Louvre, 306-7; Modena, 36; Munich, 575-7; Nat. Gall., 179-80, 638; Parma, 123, 130, 359; Pesth, IV. 181; Turin, 101; Uff., 1124.

**Frankfort-on-Main** (-foort; *ford of the Franks*), Ger., pop. about 137,000; a Roman fortification; established as the royal residence of Charlemagne, 794. By decree of Ch. IV., designated as the place where elections of the Emperor of Germany should be held, and where a majority of the Emperors have been elected.

Possesses comparatively few places or objects of interest.

The CATHEDRAL, founded 1238; restored 1855; since greatly damaged by fire, now restored.

The RÖMER—the city hall, on the first floor is the \*Kaiser-saal, where the Electors and newly elected Emperor dined.

In the ROSSMARKT, in the n.w. part, the largest Platz in the city, is a mon. to Gutenberg, erected 1858; near by is SCHILLER PLATZ with mon. to Schiller, 1864; also in GOETHE PLATZ mon. to Goethe, by Schwanthaler, 1844.

THE HOUSE in which Goethe was born, inscribed with the date of his birth (Aug. 28, 1749), is Grosser Hirschgraben, 23, near the Rossmarkt. Beyond the Friedberger Thor (gate) a short distance, is the HESSIAN MON. to the Hessians who here fell, 1792, in an attempt to recover the city from the French. Adjacent is the ARIADNEUM or Bethmann's Museum, containing the masterpiece of Dannecker, \*\*Ariadne. See *Ariadne*.

*Routes:* To COLOGNE, 5 hrs., \$4; \$3. To BERLIN, 11 hrs., \$12; \$9. To DRESDEN, 15 hrs., \$11; \$7.25. To MUNICH, 11 hrs., \$9; \$5.50. To HEIDELBERG, 2 hrs., \$1.50; \$1. To BÂLE, 8 hrs., \$7.50; \$5.25. Union station for nearly all roads.

\***Frari, The** (frah'-ree), or S. M. GLORIOSA DEI FRARI, Venice, designed by N. Pisano, 1250.

*S. Aisle:* r. \*\*mon. to Titian, erected by the Emp. of Austria, consisting of a Corinthian canopy, beneath which is a sitting statue of the painter crowned with laurel and uncovering a statue. Between the columns are Sculpture, Architecture, Painting, and Wood-carving. On the wall 3 reliefs of his greatest works, the Assumption, Martyrdom of St. Peter, and of St. Lawrence. \*\*Mon. to Canova, opp. that of Titian. Design borrowed from Canova's tomb of the Archduchess Christina at Vienna. A





East.

FRANKFORT.

West.



marble pyramid on the r., Religion, Art, and other figures as mourners; on the l. the Lion of St. Mark. The heart only is here preserved, the body being entombed at Possagno. In the tribune, r. mon. of Doge Foscari; l. tomb of Doge Tron, 27 ft. wide, 40 high, with 19 figures. The stalls of the choir are noticeable for the fine wood-work. *N. Aisle* is the tomb of Jacopo Pesaro, over the altar of which is Titian's \*\**Pala dei Pesari*, representing the Virgin, Child, Saints, and members of the Pesaro family, one of the young female figures particularly fine. Joseph is the portrait of Titian. \*Mon. of Doge Pesaro of questionable taste. It is supported by colossal statues of ragged Moors or Negroes.

"The most prominent objects are four enormous Negroes, or Moors, of black marble, but dressed in jackets and trousers of white marble, and, oddest of all, the artist has represented them with their knees and elbows protruding through rents in their garments. In grotesqueness and bad taste, this monument has no rival in all Europe, to my recollection."—*Hillard*.

"I have just examined at the Frari a picture by John Bellini which, like those of Perugino, seems to me a masterpiece of genuine religious art. At the rear of a chapel, over the altar, within a small piece of golden architecture, sits the Virgin on a throne in a grand blue mantle. She is good and simple, like a simple, innocent peasant girl."—*Taine*. (*In the sacristy*.)

**Frederick I.**, BARBAROSSA (*red beard*), 1121. Crowned Emp. of Germany at Aix-la-Chapelle, 1152; also at Rome, 1155. Made an expedition to Italy, 1154, and again, 1158. Conquered Bohemia and Poland; 1162, took Milan, destroyed its fortifications; two years later again entered Italy, and also in 1166; and had himself crowned again at Rome. In 1174 made an unsuccessful attack on Alessandria, and the next year was totally defeated at Como. In 1188 he went on the Third Crusade, and while attempting to ford or while bathing in the river Calycadnus, not far from Tarsus, was drowned. By some it is stated that he was not drowned, but died from a sudden chill. His body was carried by his followers to Palestine, and placed in the Christian church at Tyre.

**Fresco**, a method of painting upon a freshly prepared ground of stucco or plaster. Mineral pigments only are used, and as they unite with the lime of the ground, the work cannot be retouched, a feature which renders the method peculiarly difficult. See *Distemper*.

**Furca Pass** (foor'-ka), *Switz*. The Furca road leads from Andermatt, in the valley of the Reuss, over the Furca Pass to

Brieg in the Rhone valley, 12 hrs. by diligence. The summit of the Pass is at the alt. of 7,992 ft. The road passes immediately near the lower end of the \*Rhone Glacier, which is regarded as the most magnificent of all the Alpine ice-fields.

**Fynlina.** See *Pottery*.

**Fyt, Jan** (fite), 1609-1661, *Antwerp*; the most distinguished Flemish painter of animals, after Snyders, and second not even to him in his greyhounds, feathers, and fur; unequalled in hares by any master. Sometimes he painted in connection with Jordaens.

**Gaddi**; I. GADDO, 1239-1312, b. Florence; the friend of Cimabue and Giotto; worked principally in mosaics at Florence and Rome.

II. TADDEO, 1300-1366? b. Florence; son of Gaddo.

At the age of 12 he became the pupil of Giotto, whose assistant he continued until the death of the master, a period of 24 years.

He was charged with the completion of the unfinished works left by Giotto, and his style is so fully identified with that of his master, that many of his works have, until recently, been ascribed to Giotto. Few of his works now remain.

III. AGNOLO,—d. 1396, b. Florence; son of Taddeo, and possessing the excellencies of his father with more of originality, although he still adhered in general to the stiff Byzantine style. C. and C. regard his "Marriage of the Virgin" as one of the best compositions of the school of Giotto.

**Gainsborough, Thomas**, 1727-1788, b. at Sudbury, *Eng.* Portraits and Landscapes. Several of the latter are in Nat. Gall., Lond., as also a portrait of Mrs. Siddons. Ruskin regards him as the greatest colorist since Rubens.

**Galilei, Galileo** (gal-e-lay'-o, gal-e-lay'-ee), *Italy*; b. at Pisa, 1564. At the age of 24 appointed Prof. of Math. at Pisa. Here his assertion of the laws of nature against the established scholastic belief awakened such hostility that he resigned and went to Padua, where he lectured with unprecedented success for 18 yrs., drawing students from all parts of Europe, when Cosmo III. invited him to return to Pisa and afterward to Florence.

In 1609, hearing of the invention of a telescope in Holland, he constructed one for himself, and immediately discovered the satellites of Jupiter, the rings of Saturn, the Sun spots, and the nature of the Milky Way. These new truths so disturbed the old beliefs that he was subjected to persecution, first in 1615, and

afterward, in 1633; was summoned to Rome, tried, and compelled to recant his pernicious doctrines, especially of the Copernican System and the Revolution of the Earth. He died 1642—the year of the birth of Sir Isaac Newton—at the age of 78, and was entombed in the ch. of Santa Croce, Florence. His house in

Florence is still seen, Via della Costa, No. 13, near the Boboli Gardens.

**Gan-y-me'-de**, *myth*, the most beautiful of mortals; was carried away to be the cup-bearer of Jupiter.

STATUES: Berlin, 214; Naples, 70, 118 (91); Vat., 442, (Br.) 38; Copenhagen, Thor. Mus.

PAINTING by Rembrandt. Dresden Gall., No. 1216.



Ganymede—Vatican.

**Car-goyle** (*dragon*), in architecture, a term applied to spouts projecting from roof gutters, frequently representing the most grotesque figures of animals.

**Garofalo** (gah-ro-fah'-lo), BENVENUTO TISIO, 1481–1559, b. at Ferrara. Garofalo, so called from the gilliflower with which he marked his pictures, is regarded as the ablest artist of Ferrara; his coloring equals that of the earlier Venetian school. His most celebrated large work is the Entombment, in the Borghese Pal.

“The most considerable works of his later time are not always the most attractive. There is rather empty ideality of expression and a deficiency of making out in his large figures which the most brilliant execution cannot conceal; and though his heads are beautiful and his drapery classical, there is a certain monotony in his numerous works.”—Kugler.

PRINCIPAL WORKS: Borgh., II., Nos. 6, 9; Brera, 337; Cap., 30, 161, 164; Corsi, VII. 18; Doria, I. Cor., 26; Dresd., 140-1-2-5-6; Frank., 43; Hermit., 59, 60, 61; Louvre, 412-13-14-15; Munich, 1172, 1333; Naples, 26, 52, 189, 190; Nat. Gall., 81, 170, 642, 671; Parma, 366, 369; Pitti, 5, 122, 246, 363; Turin, 103; Vat., H. Fam.; Venice, 452.

**Geneva**, *Switz.*, a delightful city of 68,000 pop., situated at the western extremity of the lake at the efflux of the rapid Rhône.

The hotels which line the lake shores are magnificent structures, and crowded with visitors during the summer. Those on the south bank have the attraction of the “English Garden,” a charming and well-kept park; and those on the north that of affording, in clear weather, a view of Mt. Blanc





East.

GENEVA.

West.

Geneva was fortified by Julius Cæsar; 1034, Conrad II. was here proclaimed king. The contest between the Bishops and Prefects of Geneva as to temporal sovereignty was the primal cause of the Reformation.

*Principal Objects of Interest* : The Cathedral, Musée Rath, Jardin Anglais, Relief of Mont Blanc, Botanical Garden, Monuments, House of Calvin, House of Rousseau, and Revilliod's Gallery.

THE CATHEDRAL, erected by Conrad II., 1024, has been much changed by additions during the 8 centuries of its existence. Concierge in the rear (fee  $\frac{1}{2}$  fr.). Mons. to Duke de Rohan. Chair used by Calvin. Carved stalls and windows of the 15th cent.

THE MUSÉE RATH, Rue de la Corraterie, upper end; open Sun. and Th., 11-3; other days, 1-4.

*Vestibule* : casts of modern sculptures: Ghiberti's doors of the Baptistery at Florence, Graces by Canova. *Hall* : the Laocoön, Venus de Medici, Gladiator, Apollo Belvedere, Diana of Versailles, Thorn-extractor. *Pictures* : \*19, Forest of Handeck, *Calame* ; \*29, Sallenche, *Diday* ; \*28, Forest in a Storm, *Diday* ; \*55 Cattle, *Humbert* ; 101, Landscape, *Salvator Rosa*.

\*JARDIN ANGLAIS, on the s. bank at some little distance above the upper bridge, is a very pretty public park, with a fountain in the centre. At the entrance beside the quay is a column with various meteorological instruments. In the park is also a

\*RELIEF OF MONT BLANC, 11-3,  $\frac{1}{2}$  fr., Sun. and Th. free, showing the configuration of the Alps and the relative height of Mont Blanc and the surrounding peaks. It is said to contain 5,000 houses and a half million trees. Very desirable as a preparation for the visit to Chamonix.

The BOTANICAL GARDEN, near the Musée Rath, is reached by a short walk along the Bastion Bourgeois; Busts of Chambrey, Trembley, de Saussure, and Rousseau; also bronze David by Chaponnière.

*View of Mont Blanc* from along the Quay Mont Blanc, best in the afternoon near sunset and clear evenings. On the l. are the Aiguilles du Midi, Grandes Jorasses, and the Dent du Géant; in front, the Aiguilles Rouges, the Môle, and the Aiguille d'Argentière.

MONUMENTS : Mon. de l'Escalade, Rue des Allemands, in commemoration of the defeat of the Savoyards, 1602, in an attack upon the city.

The National Mon., on the Quay below the Jardin Anglais, bronze group by Dorer, of Helvetia and Geneva, in commemoration of the union of Geneva with the Confederate Cantons, 1814. Mon. to the Duke of Brunswick, who bequeathed to the city 20,000,000 frs.; situated on the n. bank.

Bronze statue of Rousseau, on Rousseau's isl., reached by the 2d. bridge.

*Revilliod's Art Gallery*, open daily, ex. Sun.; small fee to the custode; contains a coll. of antiquities and paintings. Among the objects of greatest interest is \*Raphael's Madonna of the Goldfinch. See *Madonnas*, No. 15.

*House of Calvin*, No. 11, Rue des Chanoines, near the Cathedral. His tomb in the cemetery Plain-Palais, place unknown.

*House of Rousseau*, No. 40, Grande Rue, n. side of the river.

*Distinguished Citizens* of Geneva: Necker, Madame de Staël, de Saussure, de Candolle, de Luc, Bonnet, Boissier, Say, Sismondi, d'Aubigné, Rousseau; Calvin, a native of Picardy, resided here several years; Servetus, a Spanish physician, burned at the stake on Champel Hill, by Calvin's order, for having written a treatise on the Trinity.

*Routes*: To LAUSANNE, 1½ hr.; \$1.25; 90 cts.; see Route 34. To PARIS, via Pontarlier, 16 hrs.; \$14; \$10.80; see Route 38; via Macon, 14 hrs.; \$15; \$11.60; see Route 39. To TURIN, 11 hrs.; \$8; \$5.80; see Route 40. To BERNE, 6 hrs.; \$4.50; \$3.10; see Route 34 to Lausanne, thence Route 33 Lausanne to Berne. To CHAMONIX, by diligence, 8 hrs.; \$5. CHAMONIX to Geneva, 7 hrs. To BOUVERET (Lake Geneva) by steamer, 4 hrs.; \$1.60. Tour of the Lake, 7 a.m. to 6 p.m.

*ENVIRONS*: *North bank* of the Lake, Varembe, residence of Empress Josephine, later of Lola Montez; Prégny (prain-yay), château of the Rothschilds, Tu. and F., 2-6, admission by card obtained at Geneva hotels; Fernex (fer-nay), 4 mls., home of Voltaire; Coppet (-pay), stmr. 1 hr., home of Necker and Mme. de Staël; both buried in the Chapel. Her writing desk and other articles shown; mansion until recently owned by her grandson, the Duc de Broglie. *S. bank*, Diodati, Lord Byron's Villa.

**Geneva, Lake of, Fr. LAC LÉMAN**, about 50 mls. in length, having a breadth of 9 mls. in the widest part, an alt. of 1,230 ft., and a depth of about 1,800 ft. It is noted for its deep blue color—the other Swiss lakes being greenish. The water is subject to sudden fluctuations to the height of 2 or 3 ft., for which, as well as for its peculiar color, no satisfactory explanation has ever been offered. Its height is from 3 to 6 ft. greater in summer than in winter. In scenery it is inferior to lakes Lucerne and Zürich. Steamboats leave Geneva several times daily in summer for the upper end, via both the n. and s. banks; 4 or 5 hrs.; \$1.50. By



taking an early morning boat the excursion of the lake may be made, returning the same day.

**Gen'-o-a** ; Ital. *Genova* ; Fr. *Gênes* ; was an important city under the Romans ; a republic in the Middle Ages ; was conquered by the French, 1684, and again 1800. Present pop. about 170,000. It is enclosed by a double line of fortifications, the inner 7 mls., and the outer 20 mls. in length, erected 1632.

The beauty of its location and of its harbor constitutes the greatest attraction of the city. The finest view of the city is obtained when approaching from the sea ; within the walls it is gained from the dome of S. Maria di Carignano, at the s.e. end of the city ; the harbor is best seen from the Gran Terrazzo Marinoreo. In buildings, Genoa is more noted for its palaces than its churches.

THE CHURCHES of greatest interest are,

*San Lorenzo*, the Cathedral, 1100, of alternate black and white marble, in the Romanesque, Gothic, and Renaissance styles. In the sacristy are relics brought from Palestine by the Crusaders.

*San Ambrogio*, church of the Jesuits, particularly rich in gilding and mosaics.

*San Stefano*, containing one of Giulio Romano's best works, \*The Stoning of Stephen, over the high altar.

*San Annunziata*, church of the Capuchins, one of the most gorgeous in the city.

THE PALACES, of which there are many, are usually open to the public.

*Palazzo del Municipio*, near the centre of the city, with a handsome court and a fine staircase, has two letters of Columbus, and the violin of Paganini.

*Palazzo Bianco*, formerly the Brignole-Sale, possesses the finest collection of paintings in the city. The most notable picture in the gallery is a Madonna by Raphael. See Madonnas, No. 16.

*Palazzo dei Principi Doria*, at the w. end of the city, erected for Andrea Doria, "the Father of his Country."

*Palazzo Rosso*, with fine picture gallery.

*The Statue of Columbus*, 1862, stands in the Piazza Acquaverde. The monument is composed of white marble, and represents America kneeling at the feet of Columbus, with sitting allegorical figures of Wisdom, Religion, Geography, and Strength.

*The Public Garden of Acqua Sola*, the principal public resort, is on the high ground to the n.e.

**\*\*VILLA PALLAVICINI** is one of the most important suburban attractions of Genoa. In all that constitutes a gorgeous palatial residence it has few equals in Europe; 5 mls. from the city, Pegli station, on the railway to Nice. Villa opposite the station.

*Routes:* To **TURIN**, 4 hrs., \$3.40; \$2.20; see Route 52 to Alessandria, and thence Route 42, Ales. to Turin. To **MILAN**, 5 hrs., \$3.50; \$2.50; see Route 52. To **PISA**, 4½ hrs., \$3.75; \$2.60; see Route 53. To **NICE**, 6½ hrs., \$4.30; \$3.

**Genre Painting** (zhawn'-r; *class, kind, or species*). Pictures of life and manners, in distinction from historic and religious; thus, domestic scenes, every-day life, interiors, comic scenes.

**Gerda, LEGEND OF RHEINSTEIN** (rine-stine).

The hand of Gerda, the beautiful daughter of Siegfried, the robber knight of Rheinstein, was sought by so many knights that Siegfried held a tournament at which Gerda was to be the prize of the bravest. Kuno, whom Gerda loved, after having vanquished all his antagonists, was at last overcome by the wicked Kurt, a favorite of Siegfried. Gerda's prayers and tears were of no avail, and she was commanded to make herself ready for her wedding. When the occasion arrived, Gerda asked to be permitted to ride to the church. She had scarcely mounted, when the steed, which Kuno had presented her on her eighteenth birthday, at once broke away, dashed into the Rhine, and bore Gerda safely to Kuno in his castle at Reichenstein. Kurt, whilst pursuing, was thrown from his horse and killed, and Siegfried, by the stumbling of his steed, was mortally wounded, surviving only long enough to be borne to Reichenstein and to pronounce his blessing on Gerda and Kuno.

**Germain l'Auxerrois, St., Ch. of** (sañ-zher-mañ-loaks-er-rwah), *Paris*; facing the e. front of the Louvre; founded by Childebert; destroyed by the Normans, 886; rebuilt by Robert, 998. The bell of this church gave the signal of the St. Bartholomew massacre, tolling throughout the memorable night. In 1831, on an attempt to celebrate the death of the Duc de Berri, a mob destroyed the interior; reopened, 1837. The water basin, with a finely sculptured group of three children, was designed by Madame Lamartine. The chimes of 40 bells play at 2 and 8 p.m. The signal bell is now in the tower of the Pal. de Justice.

**Germain-en-Laye, St.** (zher-mañ-awñ-lay), rly. from *Gare St. Lazare* every hr.; 13 mls. Sun., Tu., Th., 11-4. The castle, the home and favorite residence of Francis I., Henry II., and Henry IV., is a mediæval structure of great interest. Birthplace of Henry II., Charles IX., and Louis XIV. Upon the erection of Versailles, by Louis XIV., this place was abandoned as a royal residence. Converted by Napoleon III. into a \*pre-historic and Gallo-Roman Museum.

**Germain des Prés, St.** (zher-mañ-day-pray), *ch., Paris*.

Founded by Childebert I., 557. In 861 destroyed by the Normans, except the w. tower. The tower of Childebert was afterward restored. In 1369, the abbey in connection was fortified by Charles V. against the English. The square buttressed tower dates from 990. In the second chapel of the choir is the tomb of Descartes.

**Gesu, II, ch., Rome**, on the Piazza del Gesu, rear of Palazzo Venezia. This is the principal church of the Jesuits, and one of the most gorgeous in Rome, 1568. Beneath the high altar, in a bronze sarcophagus, are the remains of Loyola, the founder of Jesuitism. At the end of the l. transept is the altar of St. Ignatius. The globe in the hand of the Almighty, said to be the largest mass of lapis lazuli known, has been ascertained to be composed of small pieces. Paintings of the dome, nave, and tribune by Baciccio.

**Ghiberti, Lorenzo** (ghe-bair'-ty), 1378-1455, b. *Florence*. Known principally from his renowned bronze doors of the Baptistery, Florence. He won the commission for this work at the age of twenty, against Brunelleschi and other competitors. The first door of 28 panels occupied him 23 yrs.; the second, 28 yrs. Buried in Santa Croce, Florence. See *Baptistery*, Florence.

**Ghirlandaio** (gheer-lan-dah'-yo; *garland-twiner*), DOMENICO BIGORDI, 1449-1494, b. at *Florence*. The master of Michael Angelo, and the first artist of his time in Florence. He was equally a master of composition, form, proportion, light, and shade. He gave to his figures an incomparable dignity of attitude and motion. The perfection of Florentine mosaics is largely due to him.

"The life and works of Ghirlandaio form one of the great landmarks in the history of Italian Art. A mind of great creative power and large aims, he gathered up the essential elements of art, and presented them in a unity such as had only been seen previously in Giotto."

Ghirlandaio had two brothers, David and Benedetto, also painters, but who attained no especial excellence.

**PRINCIPAL WORKS**: Berlin, Nos. 745-6; Dresd., 29; Flor. Acad., I. 50; Louvre, 202; Munich, 556-7-8; Naples, Tuscan Sch., 30; Pitti, 353; Uff., 1295-97; Vat., Sis. Chap., three. Florence, Ch. of Ognissanti, Last Supper, St. Jerome; S. Marco, Last Supper; S. Trinità, St. Francis; Ch. of the Innocents, Adoration of the Kings; S. M. Novella, Life of the Virgin and John Baptist; Cath. Dome, Annunciation (mosaic); Pal. Vecchio, Madonna, St. Zenobia.

**Giant's Causeway**, on the n. coast of Ireland. By rail from Belfast 2½ hrs. to Coleraine; by branch to Portrush; thence by tramway 7 miles. The trip from Belfast and return may be made in one day by taking early train.



The Causeway is a low promontory of basaltic rock of columnar structure, sloping down into the sea. The columns, which stand nearly erect and are of regular geometric shapes from three to nine sides, rise as they recede from the water's edge to a height of 40 to 50 feet.

As the uncovered portion of the Causeway comprises several acres, a guide is necessary to point out the objects of special interest—which, however, are not numerous—the triangle, the rhomboid, the exact pentagon, the hexagon, octagon, and nonagon, the Giant's Spring, the Giant's Mother, the Wishing Chair, the Giant's Gate and the Organ.

The pleasure which the contemplation of such natural grandeur bestows, is somewhat marred by the nonsensical tales which the guides persist in retailing at every point and turn.

It is probable that this columnar structure underlies considerable portions of the north of the island, as the same is observed on the east coast between Belfast and Larne.

**Gibraltar.** See p. 571.

**Giessbach** (ghees'-bahk), *Switz.* See Route 30. Lake Brienz. Note 2.

**Giles, St.**, ch., *Edinburgh*, founded in the 9th cent., rebuilt in the 14th, and again 1829. The interior was redecorated 1872. It is 206 ft. in length, and has a crown shaped spire, 161 ft. in height. In papal times it contained 40 altars, and was served by 70 priests. In the early Protestant period its pulpit was occupied by John Knox. It is also noted as the place where Jenny Geddes hurled her stool at the head of the Dean; also where the oath of the Solemn League and Covenant was taken, and where the Covenanters taken at the battle of Rullion were imprisoned. It is now divided into three parochial places of worship, the High, the Old, and the West St. Giles.

**Giordano, Luca** (jor-dah-no), "FA PRESTO," 1632–1705, b. *Naples*; pupil of Ribera and Cortona. He treated every variety of subject with marvellous fertility of genius. The churches of Naples abound with his pictures. In 1690 he was invited to Spain by Chas. II., and left for the Escorial not less than 50 works. He imitated both Ribera and Paul Veronese.

"No painter ever made worse use of extraordinary gifts."—*Kugler*.

PRINCIPAL WORKS: Belv., one; Berlin, 441; Brera, 392; Corsi, VII. 21; Dresd., 568–9, 572–5; Hermit., 291–3–3E–4; Louvre, 191; Munich, 442, 569; Naples, Sala Grande, 39; Pesth, VII. 237; Venice, 571.

**Giorgione** (jor-jeeo'-nay); **GIORGIO BARBARELLI**, 1476-1511; *Italy*, pupil of Gio. Bellini. An ardent lover of nature, he early abandoned the rules and mannerisms which had hitherto prevailed in Venice, studying models and seeking natural effects. Lübke asserts that he is the first master in whose works landscape is poetically conceived. And in general his works present a beauty of execution unknown in Venice prior to him. In coloring he attained a perfection which has never been surpassed. He was the master of Titian, and in style and composition his precursor, whilst as to coloring he is regarded by many as the superior. He died at the early age of 35, and had he lived, could hardly have failed of attaining the highest rank among the great masters. His works are not numerous.

"No painter's reputation stood higher during his life, or has remained more steadily at the same elevation to the present day."—*Kugler*.

**PRINCIPAL WORKS**: Belv., one; Bergamo, 157? 171? 187?; Berlin, 152?; Borgh., 13?; Bruns., 225?; Corsi, 30?; Dresd., 218? 219? 220? 221? 2389?; Louvre, 58?; Munich, 582? 470?; Nat. Gall., 269; Pesth, 143?; Pitti, 161; Uffl., 571? 621? 622?

These works are attributed to Giorgione in the official catalogues, but in many instances they are doubtless the work of other artists.

**Giotto di Bondone** (jot'-to-dee-bon-do'-nay), 1266-1337; b. at Vespignano, near Florence; pupil of Cimabue; painter, sculptor, and architect.



La Navicella—Giotto.

Discarding the Byzantine he sought a closer imitation of nature, and a wider range of imagination. Through his untiring energy, and his better principles of art, he awakened a new in-

terest throughout Italy. Such was the appreciation of his talent, that in his passage through the country, he was detained at almost every considerable village, to execute a work for its church. Thus his works were scattered throughout the country.

From the delightful symmetry of his forms, the beauty of his figures, the vivacity of his faces, he won the title of "The Fortunate Disciple of Nature."

"It is impossible to overestimate the influence of Giotto's genius. He opened a fountain of nature to the gifted generations who succeeded him in Italy which permeated through the length and breadth of the land, spreading beauty and fertility in its course."—*Kugler*.

"His heads have a great sameness—long Byzantine faces and figures. He seldom succeeds in the passionate emotions—anger, hate, or rage. His attempts are apt to fall into grimace. . . . In the Ch. of S. M. dell' Arena, at Padua, he proved himself one of the greatest masters of any age."—*Lübke*.

As an architect he designed and superintended the erection of the Campanile at Florence, still called Giotto's tower, and regarded as one of the most beautiful in Italy.

Florence conferred upon him the right of citizenship, and bestowed a pension of 40 florins per year. Entombed in the Cathedral of Florence.

PRINCIPAL WORKS: Berlin, 1073-74; Bolog., 102; Brera, 310; Flor. Acad., 15; Louvre, 192; Munich, 1148, 1152, 1420?; Nat. Gall., 276; Parma, 431?; Pesth, III. 79; Turin, 91; Uff., 6?

Also at Assisi, Basil.; Life of St. Francis, Allegories of Poverty, Obedience, Chastity, Scenes from the New Test., Salutation, Nativity, Presentation, the Innocents, Flight into Egypt.

Florence, Bargello: Portraits of Dante, Donati, and Latini. Santa Croce: Peruzzi chapel, Scenes from the life of John Bap. and St. John Evang.; chapel des Bardi, Life of St. Francis; chapel des Baroncelli, Christ Crowning the Virgin; Acad. of Art, two panels with 12 scenes from the life of Christ, and 10 from the life of St. Francis (copies at Berlin). -

Naples: Convent S. Chiara, Miracle of the Loaves. Padua: Chapel dell' Arena, 38 scenes from the life of Christ and the Virgin, Christ Glorified, The Last Judgment, Virtues and Vices. Rome: St. Peter's, La Navicella (mosaic), Martyrdom of St. Peter, figures of Saints. St. John Lateran, Pope Boniface VIII. opening the Jubilee, 1300.

\***Giovanni e Paolo, SS.** (jo-van'-ny-a-pah-o-lo), ch., 1240, the "Westminster Abbey of Venice." Contains the tombs of the Doges, whose funeral service always took place here. *N. Aisle:*



Dante—Giotto.



\*Tomb of Doge Malipiero; r., in niche, Doge Steno; eques. stat. of Gen. Guistiniani; \*Doge T. Mocenigo; Doge Marcello; eques. stat. of Baglioni; Doge G. Mocenigo. *S. Aisle*: \*Tomb of P. Mocenigo, with 15 statues; mon. to Bragadino, defender of Cyprus, who was flayed alive by the Turks; altar-piece, by Bellini. *S. Transept*: Tomb of Gen. Orsini, with eques. stat. *Choir*: Tombs of Doges M. Morosini, \*Loredano, \*\*Vendramin, \*M. Corner. *N. Transept*: St. Helena presenting the Baton to Gen. Capello; Doge A. Venier; eques. stat. of L. da Prato.

**Giovanni de Fiorentini, S.** (jo-van'-ny), ch., *Rome*, via Giulia, near the Ponte S. Angelo, the national ch. of the Tuscans. Contains Salvator Rosa's celebrated Martyrdom of SS. Cosma and Damiano.

**Gisela** (ghee-say'-lah), **LEGEND OF RUDESHEIM.**

The Knight of Rudesheim being made a prisoner by the Saracens in the Holy Wars, made a vow that if he returned safe home he would dedicate his only daughter, Gisela, to the cloister. Gisela, in his long absence, had been wooed and won by the Knight of Falkenstein. Upon the father's return, and communicating to Gisela his vow, she became insane, and at last precipitated herself from the tower into the Rhine.

**\*\*Gladiator, The Dying**, stat. in *Capitoline Mus., Rome*. Found in the gardens of Sallust. A Greek work, sculptor unknown.



Dying Gladiator—*Rome*.

It has long been called the Dying Gladiator, but it is now believed to be a wounded Gaul. Right arm restored by M. Angelo. One of the finest Greek works known.

"This figure cannot represent a gladiator, because it is not found that in good times of Art statues were ever erected to prize-fighters, and because no Greek artist of sufficient merit to

execute this figure probably made gladiators, and as in the flourishing period of Art no gladiatorial games were known to the Greeks."—*Winckelmann*.

"It is a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs, this is the surest of the effects produced by Art. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the

shoulders square ; the balance well preserved by the hand on which he rests ; the limbs finely rounded. The joints alone are slender and fine. No affectation of anatomy here."—*John Bell*.

"But the charm and power of the statue consist in the amazing truth with which two great elements of humanity and mortality are delineated. A vigorous animal life is suddenly stopped by the touch of death. The artist gives us all the pathos and the tragedy of death, without its ghastliness and horror. The dying man is no longer a trivial person stained with coarse employment and vulgar associations, but an immortal spirit. The rags of life fall away from him and he puts on the dignity and grandeur of death. We feel ourselves in the presence of that awful power before whose sceptre all mortal distinctions are levelled. Life and death are all that, for a time, we can admit into the mind."—*Hillard*.

"I see before me the gladiator lie :

He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his drooped head sinks gradually low,  
And through his side the last drops, ebbing slow  
From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower ; and now  
The arena swims around him—he is gone,  
Ere ceased the inhuman shout which hailed the wretch who won."

—*Byron, Childe Harold*.

"I do not believe that so much pathos is wrought into any other block of stone."  
*Hawthorne*.

**\*Gladiator, Farnese, stat., Naples, Nat. Mus., Hall of the Flora, No. 16—(30).**

"Faint with agony, his trembling knees seem hardly to support him. He has received his death-wound in the heart and looks as if staggering under it. The half open lips show the difficulty with which he draws the little remaining breath, and the upturned eyes bespeak the depth of his pangs. It seems as if the unfortunate victim were about to fall at our very feet. Head, arms, and hands modern."—*Monaco*.

**\*\*Gladiator, Fighting, or BORGHESE HERO, in the Louvre.**  
The only known remaining work of Agasias. Believed to be a soldier resisting the attack of a horseman, and not, as formerly supposed, a gladiator.

STATUES: Glad. Cap. I. \*\* 1. Louvre, \* Borghese ; Naples, Far. \*\* 16—(30), 36 ; Vatican (Ch.), 312.

**Glasgow, Scot.** (clais-dhu ; *dark ravine*), is a comparatively modern city, and possesses little of historic interest. During the last half century its growth has been unequalled in Great Britain, and it now ranks as the second city in the United Kingdom, having a population of 700,000. In iron shipbuilding it stands as the first city in the world—its docks lining both sides of the Clyde for miles. It is estimated that Glasgow consumes one million tons of iron per year in its manufactures. It was the

residence of Watt, the inventor of the steam engine, and is entitled to the honor of having launched the first European steamer. It possesses an extensive foreign commerce, and has two steamship lines to New York, the Anchor and the State.

The principal object of interest in the city is the \* CATHEDRAL, dating from the 12th cent. The carving and decoration of the screen and of the columns are exceedingly fine and in good preservation, but the chief object of admiration is the stained glass decoration.

There are 80 windows in all, of which 44 are designated as the great windows, being about 30 ft. in height. Each window is illustrative of some event of biblical history.

\* *The crypt* is particularly worthy a visit, both for the beauty and magnificence of its architecture, and as being the scene of the meeting of Rob Roy and Osbaldistone in "Scott's Rob Roy." The *Cemetery* or Necropolis adjacent, contains numerous fine monuments; conspicuously that of John Knox.

GEORGE SQUARE, in the centre of the city, possesses monuments to Sir Walter Scott (centre), Queen Victoria, Prince Albert, Sir John Moore, Lord Clyde, James Watt, Sir Robt. Peel, and Mr. Graham.

PARKS: Green Park, along the margin of the Clyde; West End or Kelvin Grove, of forty acres, delightfully situated; and *the Queen's*, or South Side Park of a hundred and fifty acres, near which Mary Queen of Scots lost the disastrous battle of Langside and with it her throne.

*Routes*: To EDINBURGH direct, 1½ hr., \$1.40; \$1; see Route 3, B, C, D, via Balloch, Loch Lomond, Loch Katrine, and Stirling, 12 hrs., \$5, besides coachmen's fees. May be made in one day by taking early train; see Route 3A. To Liverpool, 5 hrs., \$6; \$5; see Route 4. To London, 10 hrs., \$12; \$10; see Routes 4, 5, and 6.

Steamers leave daily in summer for Liverpool, Dublin, Belfast, Londonderry, Oban, and the Lakes.

**Gobelins** (go'-beh-lan), *Paris*, avenue des Gobelins; ¼ ml. beyond Jardin des Plantes; W. and Sat., 1-3. No charge, but gratuity expected. This royal establishment for the manufacture of Gobelins has existed since the middle of the 17th cent. Six square inches is regarded as an average day's task. Several of the exhibition rooms were burned during the communist insurrection, 1871.

*1st Room*: 26, Reception of Persian Ambassadors; 27, The Seine; 32, Manna in the Wilderness; 22, Napoleon Presenting a





West.

GLASGOW.

East. West.

Sword of Honor to the Sheik of Alexandria ; 28, The Song ; 30, Indian Scene.

*Corridor* : 1. Amyntas and Sylvia (1760).

*Large Room* : 21, Juno ; 4, Don Quixote ; 2, Venus in the Forge of Vulcan ; 13, Dogs, a study ; 7, Dog and his Companion ; 6, Venus bidding adieu to Juno and Ceres ; 11, Christ in the Sepulchre ; 10, Louis XIV. ; 15, Colbert ; 12, Jupiter Pardoning Cupid ; 16, Dance ; 18, Marriage of Alexander.

**Godfrey of Bouillon** (bool-yoñ'), b. at Boulogne, France. In 1096 he led the first Crusade to the Holy Land, and after the capture of Nicea, Antioch, Edessa, and Acre, took Jerusalem, 1099. Being proclaimed King of Jerusalem, he reigned one year, dying in 1100. Statue in Brussels.

**Gothard, San, Road and Pass.** See Route 25.

**Goy'en, Jan van**, 1596-1656, b. at Leyden. One of the best Dutch landscape and marine painters of his time. His works are characterized by a pervading low tone of color, which in his sea pieces, gives the water the heavy gray often seen off the Dutch coast. This style of color prevailed to a considerable extent among other painters during and after his time. His works, both as to accuracy of drawing and a faithful delineation of nature are those of a master hand.

PRINCIPAL WORKS: Augsburg, 569, 585. 586 ; Belv., one ; Berlin, 865D ; Dresd., 1131 ; Frank., 173A ; Hermit., 1126, 1129 ; Lille, 245 ; Louvre, 181-4 ; Munich, 1378, 1417 ; Rijks, 121, 122.

**Grazie, S. MARIA DELLE** (grat'-zee-a), ch., *Milan*, on the extreme w. margin of the city. Noted particularly for the \*\*Last Supper, by da Vinci, in the Refectory adjacent. See *Last Supper*.

**Grindelwald** (*Glaciers*), *Switz.* ; amid the Bernese Alps, about 12 miles from Interlaken. Excursions from Interlaken 10 hrs. ; 1 hr. carr., 16 fr. ; 2 hr. carr., 30 fr. (May be combined with the excursion to Lauterbrunnen, the falls of the Staubbach, and the Wengern Alp ; 2 days.) The route lies amid the most magnificent Alpine scenery and affords unequalled views of the Jungfrau.

The great attraction at Grindelwald is its proximity to the two glaciers, the *Lower* 40 min. walk from the village, and the *Upper* 1 hour ; chair 6 fr. The peak to the r. is the Eiger, 13,040 ft. ; that between the glaciers, the Mettenberg, 10,200 ft. ; that to the l. the Wetterhorn, 12,162 ft. The *Upper Glacier*, though less extensive than the Lower, is of greater interest, as the ice is purer, and, being less covered with debris, affords a more satisfactory view, and the grotto displays a richer color.

**Grotto of Sejanus** and **Grotto of Posilipo**, Naples, two tunnels through the ridge on the n. w. of the city ; the first excavated B.C. 37, the latter in the reign of Augustus. Of little interest.

**Gubbio Ware.** See *Pottery*.

**Guercino** (gwer-chee'-no), GIO. FRAN. BARBIERI, 1591-1666; b. at Cento, near Bologna. Chiefly self-taught ; works are brilliant in color, life-like, shadows frequently heavy. His early style exhibits greater power than his later. The Nat. Gall. has a fine Dead Christ. His masterpiece is St. Petronella, in the Pal. of the Conservators at Rome.

"Of a superficial character, but painted in a masterly manner,"—*Kugler*.

His works number 250, besides frescos.

PRINCIPAL WORKS: Bolog., 12, 13; Borgh., VI. 1, 5; Brera, 328; Cap., 13, 17, 34, 143; Dresd., 506-8-9-10-11-12; Hermit., 239, 240-1; Liecht., II. 35; Louvre, 40-2-6-8-9, 51; Madrid, 249, 254; Naples, Sala Correggio, 15; Nat. Gall., 22; Pitti, 99; Turin, 239, 242; Uff., 1114, 1137; Vat., three.

**Guido Reni** (gwee-do ray-nee), 1575-1642, b. at Bologna; studied in the school of the Carracci. Going to Rome he gained, under the influence of the works of Raphael and Caravaggio, a style of great excellence for its grace and sentiment. He remained in Rome 20 years, when he returned to Bologna, where he passed the remainder of his life. Given to expensive habits, he painted numerous inferior pictures for dealers. Many of his Magdalens also exhibit a monotonous similarity of drawing and expression.

His important works, however, place him among the first modern masters. His *Aurora*, in the Rospig. Pal., and the *Crucifixion of St. Peter*, in the Vatican, are regarded as his masterpieces. See *Aurora*.

"The progressive development of Guido was singular in its kind, for its period was marked by works very dissimilar in style. Those of his early time have an imposing, almost violent character—grand, powerful figures, finely arranged with deep shadows. . . . At a subsequent time this fondness for the powerful be-



St. Petronella—Guercino.



came moderated, and a more simple and natural style of imitation succeeded. . . . Guido's works during this transition are distinguished by an agreeable warmth of color. . . . In the later part of his life Guido often painted with careless haste; he had given himself up to gambling, and sought to retrieve his immense losses by raising money as rapidly and easily as he could. At this time chiefly were painted the numerous Madonnas, Cleopatras, Sibyls, etc., which are to be found in every gallery; some of these, however, are among his most careful and charming works."—*Kugler*.

**PRINCIPAL WORKS:** Bel., four; Berlin, 373; Bolog., 134-5-6-7-8-9, 140-1-2; Borgh., IV. 20; Brera, 321; Cap., 116; Corsi, IV. 11, 19, V. 37-8-9; VIII. 13; Doria, I. 45; Dresd., 470, 472-3-4-6-8-9; Dul., 331, 339; Edinb., 87, 384; Hermit., 181-3-4-5-6-7, 191; Liecht., II. 19, 23, III. 68, 75-6, V. 455; Louvre, 318-19-20-1-4-5-7; Madrid, 259, 260-1; Modena, 149; Munich, 527; Naples, 7, 9, 44; Nat. Gall., 177, 193, 214, 271; Pitti, 178; Pesth, VIII. 252; Turin, 235-6; Uff., 203, 998, 1113; Vat., one.

**Guildhall** (gild-), *London*, Cheapside and King Sts.; the City Hall, 1411; destroyed by fire, 1666; rebuilt, 1789; restored, 1868. The Great Hall, 153 feet long, 48 wide, and 55 high, contains mons. to Chatham, Wellington, Nelson, and Pitt.

*The Museum* on the lower floor contains various antiquities of Roman and Mediæval times.

### **Guta, Legend of** (goo'-tah), *Gutenfels*.

At a notable tournament at Cologne, an unknown knight from Britain won the regard of Guta, the beautiful sister of the Count of Falkenstein. He swore fidelity to her and promised after three months to return, and declare his name and publicly sue for her hand. Five months elapsed and the knight had not returned and Guta was overcome with sorrow. Meantime the country had been distracted by the rival claimants for the crown, Alphonso of Spain, and Richard, brother of Henry III., of Eng. Richard, having succeeded, was crowned at Aix-la-Chapelle. One morning a brilliant cortege approached the castle of Falkenstein. The Count recognized the English knight, who thus addressed him: 'I am come to ask the hand of your sister, the Countess Guta.' Guta being called, flew into the arms of her long-lost knight, when he said: 'I am Richard, your chosen Emperor, I am come to ask you to a seat beside me on the throne.' Thus Guta became the Empress, and the Count, from his love of her, called his castle Gutenfels.

**Ha-dri-an, Pub. Aelius.** Rom. Emp. from 117-138; b. at Rome, A.D. 76. Married Sabina, the grand-niece of Trajan; attended Trajan on his military expeditions, and on his death succeeded him. He spent thirteen years in visiting the provinces of the empire; built a wall 80 miles in length in Britain, extending across the island (from Newcastle to Carlisle); died at Baia at the age of 68. His reign is regarded as one of the happiest in Roman history.

**Hadrian, Tomb of, Rome.** See *Angelo, St., Castle of*.

**Hadrian's Villa.** See *Tivoli*.

**Hague, The**, *Dutch*, s' Gravenhage, or S. Hage; *Ger.*, der Haag; *Fr.*, La Haye (*The Count's Hedge*); pop. 120,000; is one of the finest, cleanest, and most attractive cities of Holland. Its streets are bordered with trees, and its numerous well-kept and shaded parks abound with canals, ponds, and miniature lakes. The surface is that of an utter level, although one of the parks is designated *Vijverberg*, Fishpond Hill, and the water of the canals is given motion only by the aid of a steam pump.

The chief attraction is in the city itself, its charming streets and residences, its parks and villas, rather than in definite localities or buildings. Among these latter are:

*The Royal Museum.* See Part II., *Hague*, p. 441. This picture gallery contains among its masterpieces Rembrandt's School of Anatomy, Paul Potter's Young Bull, and Jan Steen's Family, by himself.

*The Binnenhof*, or Parliament House, on the s. side of the Vijverberg was formerly the palace of the Count. In the centre is the Gothic Hall, the oldest building in the city, noted as being the place of the execution of the Grand Pensionary Barneveld, 1618. The scaffold stood directly opposite the door. Near by is the prison, the *Gevangenpoort*, where the de Witts, confined on the false charge of conspiracy, were seized and literally torn in pieces by an infuriated mob.

*The Netherlands Museum*, 71 Prince Gracht, daily, 10-4, contains an interesting collection of historic relics.

*Scheveningen*, the notable watering-place, 3 mls. dist., may be reached by canal, steam, or horse tramway; a most charming excursion either way. Sand hills hide the sea till immediately upon it. Here Ch. II. embarked for Eng. upon the Restoration. In the bathing season the beach, the variegated costumes of both visitors and bathers, and the numberless beach-chairs and bathing "machines" present a panorama full of novelty and interest.

**MUSEUM.** See Part II. *Hague*.

**Halles Centrales** (hal-cen-tral), *Paris*. Central market, a short distance e. of Place Royal, consisting of 12 iron pavilions, and is to cover nearly 20 acres when fully completed. This place was occupied as a market as early as the 10th cent.

**Hals, Frans** (hahls), 1584-1666; b. at *Mechlin*, *Hol.* Little is known of the life of Hals, beyond his being a merry fellow, and fond of bacchanalian sports. In art he was the first Dutch master who gave his works the free, bold treatment which

characterizes the later Dutch School. Among his pupils were Brouwer, Ad. van Ostade, and D. van Balen.

"His works are characterized by extreme liveliness of conception, clearness of coloring, and a breadth and freshness of touch such that his later works appear designed as well as painted by the brush alone."

His free mode of life kept him in want, which often caused him to hurry off his pictures to replenish his purse.

"Hals was obviously the model which the great Dutch school directly or indirectly followed, and he thus assumes a significance in the history of art which has never been sufficiently acknowledged."—*Kugler*.

**PRINCIPAL WORKS:** Ant., 188; Belv., one; Berlin, 766-7, 800, 801-A-B-C-D-E-F-G-H; Bruns., 119; Bruss., 415; Cassel, 222-4-5-6-7-8; Dresd., 938, 940, 2368, 2485; Frank., 158-9, 160; Hermit., 770-1-2-3-4; Liecht., 150; Louvre, 65, 66, 190; Munich, 311; Nat. Gall., 1021; Pesth, XV. 626; Rijks, 134-5-6; Rotterdam, 77.

**Hampton Court.** See Part II., *Hampton Court*. P. 442.

**Hannibal**, Carthaginian General; b. B. C. 247. In 218, he marched his army from Spain for Italy, making the passage of the Alps, probably by the Little St. Bernard, and defeated the Romans successively at the Ticino, 218, Route 44; at the Trebbia, 218, Route 42; at Lake Trasimenus, 217, Route 50; and at Cannæ, 217. Thence he went to Capua, Route 55, and remained in Southern Italy 14 years; the Romans avoiding battle, but endeavoring to cut off his supplies and harass his army. Meantime the Romans having sent a second army to Carthage, Hannibal was called home, where he met the invading army under Scipio and suffered a complete defeat at the battle of Zama.

**Hapsburg, House of**, founded by Rudolph I., b. 1218, who was elected Emp. of Germany and King of the Romans, 1273, since which time the family has occupied the imperial throne of Austria.

**Harz Mts.** (hartz), the most northern range of Germany, lying between Leipsic and Hanover, and extending about 60 miles.

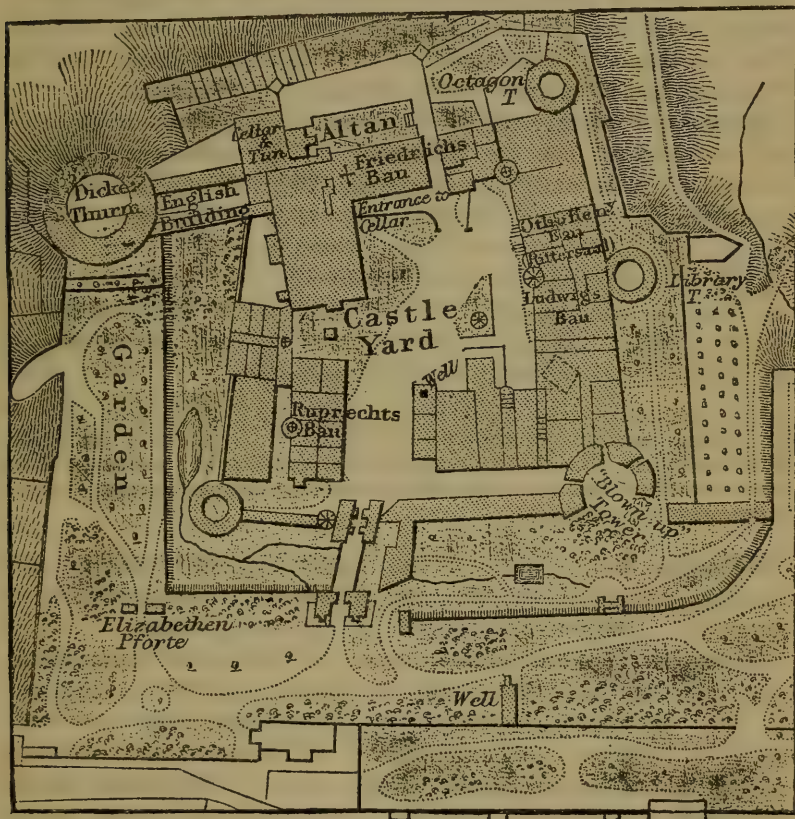
**Havre** (hah'-vr; *harbor*), the port of Paris, at the mouth of the Seine; pop. about 100,000; is one of the principal commercial cities of France; was founded by Louis XII., 1509; fortified by Francis I., 1516; occupied by the English, 1562; bombarded by them, 1678 and 1759. Birthplace of Mad. Lafayette and Bernardin de St. Pierre. Has little of interest except its extensive docks.

**He'-be**, *myth*, goddess of youth; daughter of Jupiter and



Juno. She waited upon the gods and filled their cups with nectar; married Hercules.

\* **Heidelberg** (hi-; *huckleberry hill*), *Ger.*, most delightfully situated in the narrow valley of the Neckar, at its junction with the valley of the Rhine. It became the seat of the government of the Palatinate, 1228, and so remained for five centuries. At



Heidelberg Castle.

present it is attached to the Gd. Duchy of Baden. Being an important position, as commanding the valley of the Neckar, a stronghold was erected upon the side of the Königsstuhl Mountain in the 13th cent., as the seat of the Electors.

\*\* THE CASTLE, the seat of the Palatinate, was commenced in the 13th cent. and enlarged and strengthened by successive Electors in the 14th and 15th cents., until it became one of the most

impregnable fortresses of Europe. It was blown up by the French, 1689, in violation of the stipulations; in 1693, entirely dismantled; in 1764, it was struck by lightning, which nearly completed its destruction. As it now stands, it is one of the most magnificent ruins of Europe. No description can convey an adequate impression of the strength or extent of the fortress, and as a guide always accompanies the visitor, it is only necessary to indicate the chief points of interest—the Fountain, with columns from the Palace of Charlemagne; the Chapel, the Great Tun, the Fireplace, the Blown-up Tower, and the Great Balcony.

Among the favorite resorts commanding fine views of the city and surroundings are the Molkencur, at an elevation of 200 ft. above the Castle, and the Königsstuhl, 700 ft. higher still, with a tower which commands an \*extensive view of the Valley of the Neckar, the Rhine, and the adjacent mountains.

\* *The Philosophenweg* is a delightful walk, 2 mls. in length, upon the hills on the opposite side of the river. *The University*, founded 1336, is situated in the midst of the town, and possesses no buildings commensurate with its reputation.

*Routes* : To COLOGNE by rly., 6 hrs., \$6; \$4.50; see Route 21, Heid. to Mayence, thence via Route 20, Mayence to Cologne. To MAYENCE, 2 hrs., \$1.80; \$1.25; see Route 21. To FRANKFORT, 2 hrs., \$1.50; \$1; see Route 21 to Darmstadt. To BÂLE, 6 hrs., \$5; \$3.40; see Route 22. To MUNICH, 10 hrs., \$7.25; \$4.75; see Route 56.

**Helena, St.**, FLAVIA JULIA, mother of Constantine, said to have discovered the Holy Sepulchre and the True Cross at Jerusalem. Entombed in the Ch. of Ara Coeli, Rome.

**Helvetia** (hel-vee'-she-ah), the n. w. portion of Switzerland. lying between Lakes Geneva and Constance, and the Jura range. B.C. 107, the Helvetii defeated the Romans and killed the Consul, L. C. Longinus, on Lake Geneva; 101, invaded Italy with the Cimbri, whose defeat caused their return; in 58, under Orgetorix, they migrated in a body to the lands along the upper Rhone. Here they were met by Julius Cæsar, defeated, and compelled to return to their own country, and gradually adopted Roman manners and life.

**Henry IV.**, of France, born at Pau, 1553; married the daughter of Henry II., and on the death of Henry III. inherited the throne. With a view to put an end to the religious wars of France he yielded to his friends and abandoned the Protestant for the Catholic faith. After 22 years' reign he was assassinated

in the streets of Paris by a religious fanatic. His body lay in state in the same room in the Louvre (Salle de Goujon) in which his nuptial festivities had been celebrated. By his second wife, Marie de Médicis, he had six children, one of whom, Henrietta Maria, afterward became Queen of Chas. I. of Eng.

\* **Henry IV., Statue of**, bronze, equestrian, upon Pont Neuf, Paris. A statue was erected here in 1635 by the widow of Henry IV., Marie de Médicis, the bronze horse for which had been sent her from Florence by her father. In the revolution of 1792 the statue was destroyed and cast into cannon. In 1818 the present statue was erected in its place by Louis XVIII. On either side are reliefs of Henry distributing bread, and proclaiming peace at Notre Dame.

**Henry VIII.**, of Eng., b. at Greenwich, 1491; succeeded to the throne, 1509; married Catherine of Aragon, his brother's widow, 1509. In 1527 he moved for a divorce of Catherine, which was pronounced by Cranmer, but annulled by Pope Clement VII. Henry, however, married Anne Boleyn, dissevered the Eng. Ch. from the Papacy, and dissolved the monasteries.

Having a passion for Jane Seymour, Anne Boleyn was tried and beheaded, and Jane Seymour became Queen the next day. She lived, however, only eighteen months, leaving a son two days old. A month after, he desired Francis I., of France, to send some of the handsomest ladies of his kingdom to Calais, where he would make selection. Francis declining, two years passed, when Cromwell, one of Henry's privy council, recommended Anne of Cleves. They were married, but the King was soon disgusted, Cromwell beheaded, and Anne divorced. Soon after he married Catharine Howard, but finding she had been unfaithful, he caused her to be beheaded, and married Catharine Parr, who survived him, his death occurring, 1547. Entombed in St. George's Chapel, Windsor. In the latter part of his life he became tyrannical and executed every one who opposed him—the number amounting during his reign to 72,000, according to Holinshed.

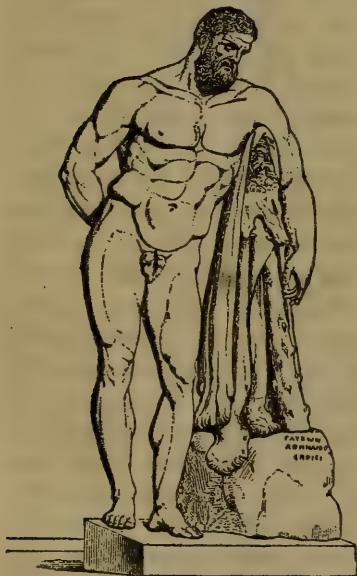
He left three children; Mary, dau. of Cath. of Aragon; Elizabeth, dau. of Anne Boelyn; and Edward, son of Jane Seymour.

**Her-cu-la-ne-um**, beneath modern Resina; 4 mls. from Naples, may be reached by rly. or by carriage on the way to Vesuvius or Pompeii. As, however, it is buried to the depth of a hundred ft., and can be seen only by the light of a lamp, it pos-



sesses little interest compared with Pompeii. The discovery of Herculaneum occurred in 1719, when, in the digging of a well, at the depth of 90 ft. the Amphitheatre was reached. Owing, however, to the fact that the material in which it is imbedded is lava rock, and that the modern town of Resina is directly over the ancient city, excavations have been attempted but to a limited extent, uncovering only the Amphitheatre, Basilica, Forum, and a few dwelling-houses. The works of art found, however, were both numerous and of the greatest value. Here were also found the Papyrus rolls of the Museum at Naples.

**Her'-cu-les**, **HERACLES**, *myth*, son of Jupiter. The twelve Labors of Hercules are : I. Slaying the Nemean Lion ; II. Slaying the Lernæan Hydra ; III. Capture of the Arcadian Stag ; IV. Slaying the Erymanthian Boar ; V. Cleansing the Augean Stables ; VI. Destroying the Stymphalian Birds ; VII. Capture of the Cretan Bull ; VIII. Capture of the Thracian Mares ; IX. Seizure of the Girdle of the Queen of the Amazons ; X. Capture of the Erythean Oxen ; XI. Getting the Golden Apples of the Hesperides ; XII. Bringing Cerberus from the Lower World.



Hercules—Naples.

**STATUES** : Berlin, 53, 70, 110, 241, 761, 1019 ; Br. Mu., 141 head, 142 ; Borgh. Villa, IV. 9 ; Cap., III. 3, basalt ; Glyp., 54 ; Louvre, \* ( ) ; Naples, 18, 119 ; Torlo., 23, 34, 54, 296 ; Vat. (Ch.), 111, 142, 151, 294, 367, 565, \*636, 693, 732 ; (P. C.), 2, toro, 134, 137, 208, 213, 256, 544, 565.

**Hercules, Farnese, stat.**, Nat. Mus., Naples, by Glycon of Athens ; colossal, with his lion skin and club, and in his right hand the apples of the Hesperides. Found

in the Baths of Caracalla. The legs were not found till 20 years after the rest of the statue.

### **Hermann, Count of Stahleck. Legend.**

A war having arisen between the Count and Arnold, the Abp. of Mayence, the latter induced the chaplain of the Castle to act in his behalf, who thereupon refused absolution to the Countess unless she should induce the Count to cease the war.

Failing in this attempt, the chaplain procured two assassins, who, enlisting in the Count's service, succeeded in murdering him and bringing his head to the chaplain in the castle. The Countess having been informed by a trusty attendant, rushed into the chaplain's room and plunged a dagger into his heart. Overcome with sorrow, she became insane and at last threw herself from the walls of the castle upon the precipitous rocks below.

Soon after the people arose and put the wicked Archbishop to death.

**Heyden, Jan van der, HEYDE**, 1637-1712, b. at *Gorinchem, Hol.* Architectural subjects, palaces, churches, Dutch towns, with canals. His paintings are admirable in finish, color, and composition.

**Hilda's Tower** (of the "Marble Faun"), the *Torre della Scimia*; a low mediæval tower in the Via dell' Orso, No. 18, Rome.

**Hobbema, Meindert**, 1638-1709, b. at Amsterdam, pupil of Salomon Ruysdael. He divides with Jacob Ruysdael the honor of being the best Dutch landscape painter. He is fond of sunshine, his color is warm, his foliage exquisite. Subjects are broad fields, meadows with pools, and particularly watermills, ruins rarely. His pictures now bear high prices, one recently having brought \$16,000.

**Hogarth, William**, 1697-1764, b. in London; applied himself with indifferent success to portraits; but his satirical works, "The Harlot's Progress," "The Rake's Progress," and "Marriage à la Mode," soon gave him a place among the masters. The *Marriage à la Mode*, six pictures, is in the Nat. Gall., London.

"England did not produce a first-class master of genre until the 16th cent. when such a one appeared in Wm. Hogarth."

**Holbein, Hans** (hahns hole-bine), 1460-1523, *Ger.* Known as the "Father." Executed large numbers of pictures for churches in Nuremberg, Augsburg, Munich, Frankfort, and Bâle. His best works are in the Cathedral, Augsburg.

PRINCIPAL WORKS: Augsburg, Nos. 25-6-7, 84-5-6, 683-4-5; Bâle, 1; Belv., one; Frank., 76, 82; Munich, 15, 16, 17; Nuremberg, 5, 6, 49, 50.

**Holbein, Hans, Yr.**, 1497-1543, b. at Augsburg, *Ger.* The Augs. Gall. has 4 compositions executed at the age of 15. In 1516 he removed to Bâle; the next year he went to Lucerne to decorate a house; in 1521 he was commissioned to decorate the Rathhaus or Town Hall at Bâle; went to London, 1526, and entered the service of Henry VIII. about 1530. In 1536 he painted the portrait of Sir Richard Southwell, now in the Uffizi. Among his other notable pictures, are the Jane Seymour, in the

Belvedere Gall., Vienna; Thomas Moritt and a Madonna, in the Dresd. Gall.; Anne of Cleves, now in the Louvre, which Henry VIII. is said to have liked better than the original whom he had married; and the celebrated \*Madonnas of Darmstadt and Dresden.

Holbein has also been considered the painter of the Dance of Death in Bâle and Berne. It is probable that the designs were furnished by Holbein, as he engraved on wood 53 sketches of the

Dance of Death, but not that they were painted by him. He also engraved 90 illustrations of the Old Testament. His pictures are characterized by hard faces and dark backgrounds.

He died of the plague in London, 1543, aged 48, and is buried in the church of St. Cath. Cree?

"He is not only one of the most precocious geniuses in the history of Art, appearing as an excellent painter in his eighteenth year, but he also belongs to the few painters of the North who were imbued with the qualities of the Italian school, and at the same time developed them in an independent manner. He is the sole northern painter of that day, not even excepting Dürer, who attained to a free, magnificent style, broke



Madonna—Holbein.

away from the wretchedly depraved taste of his contemporaries, and portrayed the human form in all its truth and beauty.

"His numerous portraits, in delicacy of conception, incomparable smoothness, and unsurpassed truthfulness in the delineation of life, noble simplicity and exquisite finish, united with superb freedom of treatment, take rank among the best productions in this department."—*Lübke*.

"Holbein may justly be considered of all the German masters, the one most fitted by nature to attain that supremacy of art in historical painting which the works of his great Italian contemporaries Raphael, del Sarto, and others display. . . . In portrait-painting, to which his powers were especially devoted, he stands on a level with the greatest masters."—*Kugler*.

PRINCIPAL WORKS: Ant., No. 198; Bâle, 2, 3, 4, 5, 6, and a series of 23 pictures, from Nos. 7-35, early works, executed perhaps with the assistance of his father and brother; Belv., seven; Berlin, 586-B-C; Borgh., XII. 20; Bruns., 9, 10?; Bruss., 19; Darm., 226; Dresd., 1809-10; Frank., 83, 83A; Hague, three;



Hamp. Ct., 559, 563, 592-2-4-7-8, 603-6-8-10; Hermit., 465?; Louvre, 206-7-8-10-11-12-13; Munich, 97?; Parma, 355?; Pitti, 223?; Turin, 386; Uffl., 765; Venice, 266?

**Holyrood Abbey and Palace, Edinburgh**, on the eastern margin of the city. Daily ex. Sun., 11-3, 6d.; Sat., free.

THE ABBEY, including a chapel, cloisters, and royal apartments, was founded by David I., 1128; sacked by Ed. II., 1322; burned by Richard II., 1385; restored at the end of the 15th cent.; nearly reduced to ruins by the English, 1547; sacked by a mob, 1688. What remained of it was restored 1758. Fourteen years later the entire roof of the chapel fell, in which condition it now remains.

\* THE CHAPEL. Here Ch. I. was crowned; and here were married James II., III., IV., Queen Mary and Lord Darnley; and here were entombed in a vault in the corner at the right, David II.; James II. and Queen; son of James IV.; Queen and 2d son of James V.; and Lord Darnley. Mary Queen of Scots is entombed in Westminster Abbey. As the royal tomb was desecrated by the mob, 1688, it is not known what royal remains are now entombed within.

THE PALACE.—The rooms open to the public, 11-3, are the Tapestry Room, Lord Darnley's Rooms, The Picture Gallery, and Queen Mary's Apartments.

*The Picture Gallery* contains about 100 imaginary portraits of Scottish Kings by a Flemish painter, De Witte, 1684.

*Queen Mary's Apartments*, on the 2d floor, include the Audience Chamber, the Bed-chamber, Dressing, and Supper Rooms.

*The Audience Chamber* with ancient tapestries and embroidered chairs, contains the bed occupied by Chas. I. when residing in Holyrood, and by his unfortunate descendant, Prince Chas. Ed., and, also, after the battle of Culloden, by the Duke of Cumberland, his conqueror. This room is the place of the historic interviews between Queen Mary and John Knox.

\* *Queen Mary's Bed-chamber* adorned with emblems and initials of Scottish Sovereigns and with the portraits of the Queen, Henry VIII., and Elizabeth. The bed, the hangings, the fringes and tassels are those of the Queen, and remain nearly as when the room was last occupied by her. At the foot of the bed is the door leading to

\* *Queen Mary's Supper Room*, the small private apartment where the Queen was seated with a few friends when the King

and the conspirators rushed in for the assassination of Rizzio. Adjacent is a small door leading to the secret stair by which they gained access to the Queen's private apartments.

*The Dressing Room* is a small chamber, containing no relics and of little interest.

"About seven in the evening Mary was seated in the little room in the north-west turret, at one of those small supper parties, in the easy cheerfulness of which she took especial pleasure. Suddenly the King entered the closet in which Mary was seated, and, placing himself by her side, threw his arm in an affectionate manner round her waist. In another instant Lord Ruthven stalked into the apartment, and immediately after several others with torches, swords, and daggers, overthrowing the table in the confusion. The table fell upon the Queen, whereupon Ruthven, brandishing his dagger, exclaimed, 'No harm is intended to you, madame, but only to that villain.'

"The unfortunate Rizzio, who saw that his life was aimed at, sprang behind Mary, and, clutching her gown, cried, 'Save my life !' The conspirators pressed forward, and, while Darnley strove to unfasten Rizzio's hold of the Queen's person, Ker, a brutal borderer, presented a pistol to her bosom, threatening to fire if she made unnecessary resistance. While Darnley detained the Queen, Douglas snatched the King's dagger from its sheath, and, stabbing Rizzio with it over Mary's shoulder, left it sticking in his body. The conspirators then dragged the wretched secretary furiously through the bed-room and ante-chamber, stabbing him as they went, till he fell at the head of the staircase, outside the door of the ante-chamber, pierced by fifty-six wounds.

"Mary, in the meanwhile, sat trembling in the turret, till one of her ladies brought her intelligence that Rizzio was slain."—*Hist. of Holyrood*.

**Hondecoeter, Giles** (hon-deh-koo-ter); son, GYSBRECHT; grandson, MELCHIOR. The latter is the most celebrated; 1636-1695, b. at Utrecht. Distinguished as the painter of birds, particularly domestic fowls.

"No one ever painted cocks and hens, ducks and drakes, and particularly chickens, so admirably as Melchior Hondecoeter. He understands these families as thoroughly as the Italians their Holy Families, and expresses the maternal love of the hen as admirably as Raphael has done in the case of his Madonnas. . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'The Floating Feather' is the most famous. The faintest breath of wind would blow it away."—*Burger*.

**Honthorst, Gerard** (hon'-torst'), 1590-1656, b. Utrecht, *Hol.*; pupil of Bloemart; subjects various; sacred and profane hist., myth., genre, and particularly night scenes. Went to England on invitation of Ch. I., but remained only six months. Works are found in all the large collections.

**Hooghe, Peter de** (ho'-geh), HOOCH, HOOGH, HOOGE, 1632?-1681? *Hol.* His works, of which 100 are known, are dated 1658-1670. His subjects are interiors, court-yards, and gardens. His sunlight, both in landscape and interiors, is unsurpassed.

**Horse-Cars**, or **Tramways**, as they are usually called, are in general use in all the large cities of Europe. In London and Paris they are principally from certain central points to the suburbs, and not through the heart of the city.

In the Netherlands, Germany, Denmark, Sweden, Russia, and Austria, the cities are well supplied with tramways. In Italy they are at present in use in Turin, Milan, and Naples. The cars usually have definite stopping-places, every three or four squares, and the fare is proportionate to the distance, rendering it necessary to inform the collector, before he will receive the fare, of the place at which the passenger intends stopping.

**Hôtel de Cluny**, *Paris*. See *Musée des Thermes*.

\***Hôtel de Ville** (-deh-veel), *Paris*, Rue de Rivoli,  $\frac{1}{2}$  ml. e. of the Louvre. Its erection was commenced 1533; completed by Henry IV., 1628. It was rectangular in form, 330 by 276 ft. Its numerous niches contained statues of the noted men of France; its salons were adorned with regal magnificence, and the domestic arrangements so extensive that a banquet could be served for a thousand guests. Here Louis XIV. married Maria Theresa.

In 1789, on the destruction of the Bastille, the insurgents returned in triumph to the great hall; three days later Louis XVI. was brought by a mob from Versailles to the same place. In 1794 Robespierre was here attacked by Barras; and, later, was found upon the stairs with a shattered jaw, from a futile attempt at suicide, whence he was carried to prison, and the day following, together with 21 of his companions, consigned to the guillotine, thus ending the "Reign of Terror."

From the steps of the Hotel, Lafayette presented Louis Philippe to the public as the Citizen King, and Louis Blanc, in 1848, proclaimed the Republic, and Lamartine delivered his celebrated speeches to the turbulent mob.

In 1870-71 it was the seat of Government. The Communists, in anticipation of defeat, had filled the building with petroleum and gunpowder. Being attacked by the Government troops and gradually forced back into the building, those detailed for the purpose set the combustibles on fire, there being yet 600 of their own party in the building. Those attempting to escape were shot, the others perished with the building, which was totally consumed. It has since been rebuilt in all its former magnificence.

*In Place de l'Hôtel de Ville* was formerly located the scaffold, and later the guillotine. In 1572, Cavagnes and Briquemont,



Huguenot leaders, and in 1574, Comte Montgomery, who had accidentally caused the death of Henry II. at a tournament, were here executed by order of Cath. de Médicis. The guillotine was first used here; so named from Dr. Guillotine, who recommended it as more humane than the gallows.

\***Hotel des Invalides** (-da-zañ-va-leed), *Paris*, daily, fee  $\frac{1}{2}$  fr. to each guide. This home for old soldiers was established by Louis XIV., 1671, and contains accommodations for about 5,000. Entrance from the Seine, through the Esplanade des Invalides. The outer court is surrounded by a dry moat. Near the guard houses are many cannon, captured by Napoleon. A statue of Louis XIV. adorns the main entrance. On entering, the visitor is met by invalids detailed as guides to the courts, halls, and museum.

The tomb of Napoleon is in the west part of the building, to visit which it is necessary to pass out at the entrance and go around the entire square to the south entrance. See *Napoleon, Tomb of*.

**Hotels.** The average prices at first-class hotels are about as follows :

*France, Switzerland, and Italy*: Plain Breakfast, 20-40 cts.; with meat or eggs, 30-50 cts.; Dinner, table d'hôte, 75 cts.-\$1; Supper, 20-40 cts.; Attendance, 20-25 cts.; Light, 10 cts. Room, 50 cts.-\$1. Total, \$2-\$3.50, seldom falling much below the latter figure.

*For Belgium and the Rhine*, add about one-fourth to the above.

*For Eng., Scot., Hol., Ger., and Austria*, add one-half.

*For London, Paris, Sweden, and Russia*, the charges are nearly double the above.

In all the great cities hotels may be found offering every style of luxury, at corresponding prices.

Considering location, price, and comfort, the following houses will be found among the more desirable. St. signifies at or near the railway station : (1) prices high.

Airolo, It. H. Posta; H. Airolo.  
Aix-la-Chapelle, Bel. H. Gd. Monarque.  
Aix-les-Bains, Fr. Gd. H. d'Aix, st.  
Albano, It. H. Roma (1); Ville de  
Paris (1).  
Altorf, Sw. Adler, Schlüssel.  
Amiens, Fr. H. du Rhin, st.  
Amsteg, Sw. H. Stern; Kreuz, and  
Hirsch.

Amsterdam, Hol. H. Amstel (1); Brack's  
Doelen (1).  
Ancona, It. H. La Pace (1), on the  
quay.  
Andermatt, Sw. H. Bellevue (1).  
Audeer, Sw. H. Krone.  
Annecy, Fr. Gd. H. d'Angleterre.  
Antwerp, Bel. H. Europe (1); H. de  
la Paix.

Aosta, It. H. du Mont Blanc.  
 Arezzo, It. H. Inghilterra; Vittoria.  
 Argentièrre, Sw. H. Couronne.  
 Arnheim, Ger. H. Zon; Pays-Bas.  
 Assisi, It. H. Leone; H. del Subasio.  
 Augsburg, Bav. H. Victoria (1), st.;  
 Bayrischer Hof (1), st.  
 Ayr, Sc. H. King's Arms (1); Star.  
 Baden, H. Victoria (1); Stadt Baden,  
 st.  
 Bâle, Sw. H. Euler (1), st.; (Klein B.)  
 Schreider, st.  
 Baveno, It. H. Beau Rivage (1); Belle-  
 vue (1).  
 Bedford, Eng. Swan H. (1); George  
 H. (1).  
 Belfast, Ir. H. Imperial (1).  
 Bellaggio, It. Gd. H. Bellaggio.  
 Bellinzona, Sw. H. Angelo; H. Posta.  
 Bergamo, It. H. Italia.  
 Berlin Pr. Kaiser Hof (1); d'Angle-  
 terre.  
 Berne, Sw. Schweizerhof, st.; Berner-  
 hof, st.  
 Bingen, Pr. H. Victoria; Bellevue.  
 Birmingham, Eng. Gt. W. Hotel (1), at  
 G. W. st.  
 Bologna, It. H. Brun (1); Pellegrino.  
 Bonn, Pr. H. Royal; Bellevue.  
 Boulogne, Fr. H. d'Angleterre (1).  
 Bozen, Aus. H. Kaiserkrone (1); Vic-  
 toria, st.  
 Bradford, Eng. H. Talbot (1); George.  
 Bremen, Ger. H. Europe.  
 Brest, Fr. H. du Gd. Monarque.  
 Brieg, Sw. H. d'Angleterre; Trois  
 Couronnes.  
 Brienz, Sw. H. Croix Blanche.  
 Brighton, Eng. Grand H. (1); Bed-  
 ford H. (1).  
 Brindisi, It. H. East India, on the quay.  
 Bristol, Eng. H. Royal (1); Grand H.  
 Bruges, Bel. H. de Flandre; H. du  
 Commerce.  
 Brunnen, Sw. Waldstätter Hof; Adler.  
 Brussels, Bel. H. de Saxe (1); Uni-  
 vers (1).  
 Calais, Fr. Station H.; H. Dessin.  
 Callander, Sc. Dreadnaught H. (1).  
 Cambridge, Eng. H. Bull (1); Red  
 Lion (1).  
 Canterbury, Eng. Royal H. (1); Foun-  
 tain H. (1).  
 Carlisle, Eng. County H. (1); Royal.  
 Carlsruhe, Pr. H. Erbprinz; Germania,  
 st.  
 Castellamare, It. H. Royal, st.  
 Chambery, Fr. H. de France, st.  
 Cassel, Ger. H. du Nord, st.  
 Chamonix, Fr. H. Imperial; H. Royal;  
 H. d'Angleterre.  
 Chatsworth, Eng. Chatsworth H. (1).  
 Cherbourg, Fr. H. de l'Univers.  
 Chester, Eng. H. Queen (1), st.

Chiavenna, It. H. Conradi.  
 Clarens, Sw. H. Crêtes, st.  
 Coblenz, Pr. H. Bellevue; Anker.  
 Coire, Sw. H. Steinbock; H. Freieck.  
 Colico, It. H. Angelo; H. Isola Bella.  
 Cologne, Pr. H. du Nord; H. Victoria.  
 Como, It. H. Italia; H. Volta.  
 Constance, Sw. H. Hecht; H. Adler.  
 Copenhagen, Den. H. d'Angleterre (1).  
 Cork, Ir. Imperial H. (1); Commer-  
 cial H.  
 Cortona, It. H. della Stella.  
 Coventry, Eng. Castle (1); Craven  
 Arms (1).  
 Darmstadt, Pr. H. Traube; H. Post.  
 Delft, Hol. H. Schaap (1); Den Bolk  
 (1).  
 Dieppe, Fr. H. Royal (1).  
 Dijon, Fr. H. du Jura; H. de la  
 Cloche.  
 Dissentis, Sw. H. Condran zur Post.  
 Domo D'Ossola, It. H. de la Ville.  
 Dover, Eng. Lord Warden (1).  
 Dresden, Sax. H. Victoria (1).  
 Dublin, Ir. The Shelbourne (1); Eu-  
 ropean.  
 Dusseldorf, Pr. H. European, st.  
 Edinburgh, Sc. Royal (1); Balmoral.  
 Empoli, It. H. del Sole.  
 Exeter, Eng. Clarence (1); New Lon-  
 don (1).  
 Ferrara, It. H. Europa; Stella d'Oro.  
 Florence, It. H. New York (1); H. Chap-  
 man.  
 Fluelen, Sw. H. Urnerhof.  
 Folkestone. H. Pavilion.  
 Fontainebleau, Fr. H. de Londres; H.  
 de France.  
 Frankfurt, Pr. H. de Russie (1); H.  
 d'Angleterre.  
 Freiburg, Ger. Zähringer Hof, st.  
 Fribourg, Sw. Zähringer Hof.  
 Furca, Sw. Furca H.  
 Gall, St. Sw. H. Hecht (1); H. Löwe.  
 Geneva, Sw. H. Metropole (1); H. de  
 Russie; H. National.  
 Genoa, It. H. de la Ville (1); H. de  
 France.  
 Ghent, H. H. de Vienne (1); H. Royal.  
 Giessbach Falls, Sw. H. Giessbach (1).  
 Glasgow, Sc. St. Enoch's, st.; Cock-  
 burn.  
 Gloucester, Eng. H. Bell (1); Albion (1).  
 Hamburg, Ger. H. de l'Europe (1);  
 Victoria (1).  
 Hague, The. Hol. H. Bellevue (1); H.  
 Oude Doelen.  
 Hanover, Pr. British H.; Grand H.  
 Havre, Fr. H. de l'Europe.  
 Heidelberg, Pr. H. Schloss (1); H.  
 Schrieder.  
 Hospenthal, Sw. H. Meyerhof.  
 Innsbruck, Aus. H. Goldene Sonne  
 (1); Europe, st.

- Interlaken, Sw. H. Victoria (1); Jungfrau (1).  
 Inverness, Sc. Caledonian (1); Station.  
 Inversnaid, Sc. Inversnaid H. (1).  
 Keswick, Eng. Keswick (1); Station (1).  
 Killarney, Ir. Royal Victoria (1);  
 Königswinter, Pr. European H.; Berlin H.  
 Kufstein, Aus. H. Post; Auracher Bräu.  
 Kussnacht, Sw. H. Schwarzer-Adler.  
 Lausanne, Sw. H. Bellevue; H. Belvedere.  
 Lanterbrunnen, Sw. H. Steinbock.  
 Leamington, Eng. Crown (1), st.  
 Leeds, Eng. Gt. N. Rl. (1), st.; Midland H. (1), st.  
 Leghorn, It. H. Victoria (1); H. Washington (1).  
 Leicester, Eng. Three Crowns (1); Bell H. (1).  
 Leipsic, Pr. H. Hauff: (1); H. de Russie (1).  
 Liège, Bel. H. de Suède (1); H. de Paris, st.  
 Lindau, Sw. Bayrischer Hof.  
 Linz, Aus. H. Erzherzog Carl.  
 Liverpool, Eng. H. Northwestern, st.; Washington, st.  
 Locarno, It. Gd. H. Locarno, lake.  
 London, Eng. Charing Cross (1); Inns-of-Court (1); Grand (1).  
 Louvain, Bel. H. de Suède.  
 Lucca, It. H. Croce di Malta.  
 Lucerne, Sw. H. National; Schweizerhof.  
 Lugano, It. H. Bellevue; H. du Parc.  
 Luino, It. H. du Simplon.  
 Luxembourg, Hol. H. de Cologne.  
 Lyons, Fr. Gd. H. de Lyon.  
 Macon, Fr. H. de l'Europe.  
 Manchester, Eng. Queen's H. (1); Albion (1).  
 Mannheim, Pr. Pfälzer Hof.  
 Marseilles, Fr. Gd. H. du Louvre (1).  
 Martigny, Sw. Gd. H. de la Poste.  
 Mayence, Pr. Rhenish (1); H. de Hollande.  
 Meiringen, Sw. H. Krone; Sauvage.  
 Melrose, Sc. Abbey H.; The George (1).  
 Mentone, Fr. H. d'Orient (1).  
 Metz, Fr. H. de Metz (1); de Paris.  
 Milan, It. Gd. H. (1); Europa.  
 Modane, Fr. International.  
 Monaco, Fr. H. de Paris; Angleterre.  
 Moscow, Russ. H. Dusaux (1); H. Billo.  
 Munich, Bav. Leinfelder's (1); Marienbad: Four Seasons (1).  
 Nancy, Fr. Europe; d'Angleterre, st.  
 Naples, It. H. Royal des Etrangers (1); Washington.  
 Neuchâtel, Sw. Bellevue, on lake.  
 Newcastle, Eng. Station H. (1); Clarendon (1).  
 Nice, Fr. H. des Anglais; H. Suisse.  
 Norwich, Eng. Royal (1); Norfolk.  
 Nottingham, Eng. Maypole (1); Geo. IV. H. (1).  
 Nuremberg, Pr. H. Strauss (1); Württemberg (1), st.  
 Orleans, Fr. H. d'Orleans.  
 Orvieto, It. H. Belle Arti.  
 Ostend, Fr. H. Royal (1); H. de Franco.  
 Oxford, Eng. Randolph; Clarendon.  
 Padua, It. H. Croce d'Oro.  
 Paris, Fr. Continental (1); Grand (1); H. de Lille.  
 Parma, It. H. Croce Bianca.  
 Perugia, It. H. di Perugia.  
 Peterborough, Eng. Gt. Northern (1), st.  
 Petersburg, St. Rus. H. d'Angleterre.  
 Pfaffers, Sw. H. Löwe; H. Taube.  
 Piacenza, It. S. Marco.  
 Pisa, It. Gd. H. Minerva, st.  
 Pistoia, It. H. di Londra.  
 Plymouth, Eng. Duke of Cornwall.  
 Porlezza, It. H. du Lac.  
 Portrush, Ir. H. Antrim Arms (1).  
 Portsmouth, Eng. George (1); Fountain (1).  
 Prague, Boh. H. d'Angleterre.  
 Queenstown, Ir. Queen's H. (1).  
 Ragatz, Sw. Quellen Hof.  
 Rapperschwyl, Sw. Schwan; Poste, st.  
 Ratisbon, Pr. H. Goldenes Kreuz.  
 Ravenna, It. Gd. H. S. Marco.  
 Rigi, Sw. Rigi Kulm; Schreiber.  
 Ripon, Eng. Unicorn; Crown.  
 Rochester, Eng. Bull; Crown.  
 Rome, It. H. Costanza (1); H. de Paris.  
 Rotterdam, Hol. Bath H. (1); Victoria H. (1).  
 Ronen, Fr. H. d'Albion (1), quay.  
 Sallanches, Sw. H. Bellevue.  
 Salzburg, Bav. H. Europe; Nelboeck.  
 Samaden, Sw. H. Bernina; H. Alps.  
 Sarnen, Sw. H. Goldenen Adler.  
 Schaffhausen, Sw. Krone; du Rhin, st.  
 Sheffield, Eng. Victoria (1); Royal (1).  
 Sorrento, It. La Sirena; H. del Tasso.  
 Southampton, Eng. Radley (1); Royal.  
 Splügen, Sw. Bodenhaus.  
 Stirling, Sc. Golden Lion (1); Royal (1).  
 Stockholm, Swe. H. d'Angleterre.  
 Strassburg, Pr. H. de Paris; d'Angleterre, st.  
 Stratford, Eng. Red Horse (1); Shakespeare (1).  
 Stuttgart, Pr. H. Marquardt; Royal, st.  
 Thun, Sw. Gd. H. de Thun, at quay.  
 Thusing, Sw. H. Adler; H. Via Mala.  
 Toulon, Fr. Grand H. (1), st.; Victoria.  
 Turin, It. Europa (1); Gd. H. Turin.  
 Ulm, Bav. Russischer Hof (1), st.  
 Utrecht, H. H. des Pays-Bas (1).  
 Venice, It. Europa (1); d'Angleterre.  
 Verona, It. H. de Londres.  
 Vevay, Sw. Monnet; Gd. H. de Vevey.  
 Vichy, Fr. H. de la Paix; H. du Parc.



Vienna, Aus. H. Metropole (1); Archduke Carl (1).	Wolverhampton, Eng. Swan (1).
Warsaw, Rus. H. Victoria (1); H. Europe (1).	Worcester, Eng. Star and Garter (1); Crown (1).
Warwick, Eng. Warwick Arms (1).	York, Eng. Harker's (1); Abbot's (1).
Wiesbaden, Pr. Adler (1); Rhein, st. Hof.	Zug, Sw. Bellevue (1); H. de la Gare.
Weimar, Ger. H. Erbprinz; Russischer Hof.	Zürich, Sw. Baur (1), lake; Bellevue (1), lake.

**Houdon, Jean Antoine** (oo-doñ), 1741–1848, b. at Versailles. He studied at Rome, remaining ten years. Upon his return to Paris he executed busts of Rousseau, Diderot, Mirabeau, Voltaire, and Dr. Franklin. Upon the invitation of the latter, Houdon visited America and took the casts from which he produced the statue of Washington, now in Richmond, Va.

**Hours, Raphael's** (so-called). A series of twelve pictures of light, airy figures in the Pompeian style, of exceeding grace and beauty. The origin of these pictures is altogether unknown, and though they are called Raphael's Hours, there seems not the slightest ground for connecting them with his name.

The pictures appear to have been lost and are now known only from engravings.

By some it is said they were copied by Raphael from the walls of a room in the Baths of Diocletian, since destroyed, and that the copies were afterward lost. By others it is believed they are copies of Pompeian pictures to which the name of Raphael was attached for the purpose of aiding their sale.

Radcliffe observes :

"It is asserted that they were painted in an inner room in the Vatican, now altered; but Passavant rejects the idea of their genuineness, and insists they were engraved from mural remains of Pompeii."

They were engraved in Italy, but the plates were for some years also lost, and a new engraving was executed in London. The Italian plates having been recovered, both sets are now extant. It is currently supposed by travellers that the originals by Raphael are somewhere to be seen in Rome.

\* **Interlaken** (in'-ter-lah'-kn), *Switz.*, situated midway between the lakes of Brienz and Thun, 1 ml. from each; has long been one of the most popular summer resorts of Switzerland, both on account of its agreeable temperature and of its fine scenery. It is also an admirable point from which to make excursions to the various localities of interest near.

The principal street, the \* **HÖHEWEG**, which runs parallel with the Aare, and is lined with hotels and shops, commands a fine view of the Jungfrau and the Lauterbrunnen-Thal. S. side at

the upper end is a suppressed monastery (1130), portions of which are used as a hospital and a prison. The Schloss (1750) is occupied by the Government. Delightful walks abound, commanding fine views of the valley and mountains. On the opp. side of the Aare rise the Harder and r. the Hohbühl. Excursions may be made to the Schynige Platte, Lauterbrunnen, the Staubbach, Meiringen, etc. Interlaken commands to the s. a fine \*view of the Jungfrau, the most noted peak of the Bernese Alps, having an alt. of 13,672 ft., and being covered with perpetual snow. It was first ascended in 1811. Ascents are now frequent. See *Alps*.

*Routes*: To BERNE, rly. and boat, 3 hrs., \$1.20; \$1; see Route 31. To LUCERNE, boat and diligence, via the Brünig Pass, 9 hrs., \$2.60; see Route 30. To MEIRINGEN, boat and diligence, 3 hrs., \$0.80; see Route 30 to Brienz. To LAUTERBRUNNEN and the STAUBBACH, 5 hrs., 7½ mls. by carriage, \$2.20 for the excursion. To the GRINDELWALD, see *Grindelwald*.

**Invalides, Hôtel des.** See *Hôtel des Invalides*.

**Io** (ee'-o), myth., the dau. of the king of Argos; beloved by Jupiter, who, to escape the observation of Juno, changed Io into a beautiful heifer. Juno, however, becoming informed, set the hundred-eyed Argus upon the watch; whereupon Mercury, at the command of Jupiter, slew Argus, and, with a gadfly, tormented Io until she fled to Egypt, where she was restored to her original form, and bore a son to Jupiter.

**\*\* PAINTING**: Jupiter and Io, by Correggio; one of the gems of the Belvedere, Vienna, as also of the Berlin Gall. The Berlin picture is a replica of that at Vienna, and, together with the Leda at Berlin, was formerly of the gallery of the Regent Duke of Orleans at Paris. Through a sentiment of surprising virtue, the son of the Duke cut out the heads of both Io and Leda and burned them, as being too voluptuous for ducal society, and cut the pictures into strips, which, however, were fortunately preserved and purchased by Fred. the Gt. The head of Io was restored by Prud'hon, and that of Leda by Schleringer.

**Iph-i-ge-ni'-a.** See *Agamemnon*.

**Ireland** has an extent of about 300 mls. from n. to s. and 200 from e. to w. and consists of an extensive plain with numerous lakes, and several isolated mountains, which attain a height of less than 3,500 ft. It approaches to within 14 mls. of Scotland at the nearest point, and lies from 50 to 75 mls. from Wales. The absence of forests gives the country a peculiarly barren and uninteresting appearance, rendering a tour through the island more

agreeable if taken prior to visiting England and the continent. It abounds in mildly pleasing scenery and localities of interest, but the tourist of limited time will find in the *Lakes of Killarney, Cork, Dublin, Belfast*, and the *Giant's Causeway* the principal places of interest (which see respectively).

**James I. of England, James VI. of Scotland**, son of Mary Queen of Scots and Lord Darnley, b. 1566. On the resignation of Mary was crowned King of Scotland, and on the death of Queen Elizabeth succeeded to the crown of England. He established the Episcopacy in Scotland, executed Raleigh, and wrote many works in prose and verse. "Feebleness, indolence, vulgarity in tastes and pursuits, vanity, and pedantry were the prominent features of his character."

**James II. of England**, son of Charles I.; b., 1633. Succeeded to the crown on the death of his brother Charles II., and at once entered upon the project of restoring the papacy. His measures filling the public mind with distrust, William, Prince of Orange, who had married Mary, daughter of James, was invited by the nobility to the throne. William landed with an army, 1688, and James, finding he could make no effectual resistance, fled to France. He afterward made the attempt to recover his kingdom, and landed in Ireland, where he was totally defeated at the battle of the Boyne, 1690. Returning to France, he died at St. Germain, 1701.

**James**, King of Scotland. See *Scotland*.

**Ja-nic'-ulum, The**, one of the Seven Hills of Rome, on the w. side of the Tiber, s. of St. Peter's, affording a fine view of Rome and the adjacent country.

**Ja'-nus Quadrifons, Arch of, Rome**; in the Velabrum at the w. corner of the Palatine Hill; a quadrangular structure with an arch upon each face; formerly had a second story; use is not certainly known; it is supposed to have been that of a market exchange.

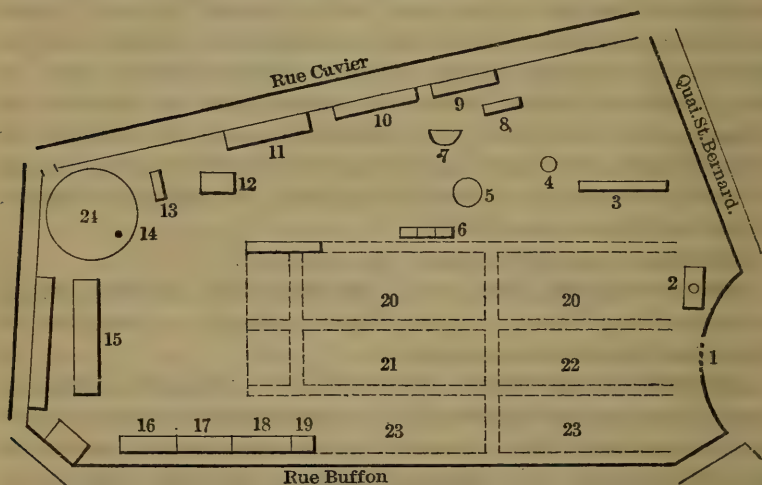
\* **Jardin d'Acclimatation** (zhar'-dañ dac'-cle-mah-tah'-see-on), *Paris*, in the Bois de Boulogne, 1 ml. beyond the Arc de Triomphe de l'Etoile. Tramway from the Arc; admission, daily, 1 fr.; Sun.  $\frac{1}{2}$  fr. Cab charges high, it being beyond the fortifications.

This garden was established for the purpose of introducing and acclimating foreign animals and plants. Half a day will be needed for strolling along the various paths from one point of



interest to another. Among these may be specially mentioned, taking the path to the r. on entering, Silk-worm nursery, Poultry house, Tool warehouse, Monkey house, Bird enclosure, marble statue of Daubenton the naturalist, Poultry house, Kangaroo house, Stables (tariff for ride: camel, pony, or ostrich, 50c.; elephant, donkey, or zebra, 25c.), Chalet des Alpacas and Lamas, enclosures of Porcupines, Reindeers, Goats. On the r. Buffet and the Aquarium. At this point the Aquatic Birds may be visited in the pond directly to the left. Returning to the Aquarium, and following the main path as before, we reach the Antelopes, Stags, r., Dogs, the Aviary, and lastly, the Winter Garden near the entrance, having made the entire circuit. Donkey tramway may be taken near the entrance.

\* **Jardin des Plantes** (zhar-dañ-day-plawnt), *Paris*. Omnibus from the Madeleine and Place Royal. On the s. bank of the Seine, opposite Pont d'Austerlitz.



- |                    |                               |                          |
|--------------------|-------------------------------|--------------------------|
| 1. Main Entrance.  | 9. School of Fruits.          | 17. Geological Mus.      |
| 2. Aquatic Plants. | *10. Serpents.                | 18. Mineralogical Mus.   |
| *3. Carnivora.     | **11. Mus. of Anat.           | 19. Botanical Mus.       |
| *4. Monkeys.       | 12. Amphitheatre.             | 20. Botanical School.    |
| *5. Large Animals. | 13. Bureau of Administration. | 21. Medicinal Plants.    |
| 6. Bear Den.       | 14. Cedar of Lebanon.         | 22. Econometical Plants. |
| *7. Birds.         | **15. Zoological Mus.         | 23. Nurseries.           |
| *8. Birds.         | 16. Library.                  | 24. Labyrinth.           |

*Admission.*—Menagerie, daily, 10–6, Apr. to Sep.; 11–4, Winter; to the various museums, Tu. and Th., 2–5; Sun. 1–5; Winter, 1–3. Library, daily except Sun., 10–3. Special tickets

may be obtained gratuitously at the Bureau (13) near the w. entrance, for admission to the feeding of the menagerie at 3.15 P. M. daily ; and for special admission to the museums on Tu., Th. and Sat., 11-2.

The Jardin des Plantes, covering an area of 75 acres, was projected in 1626. In 1732 Buffon originated the collections ; in 1788 Bernardin de St. Pierre established the menagerie ; in 1805 Humboldt presented 4,500 American plants.

The MUSEUM OF ANATOMY (11), occupying fifteen rooms, is one of the most extensive and valuable anatomical collections ever made. In the court are several skeletons of whales.

The GALLERY OF ZOÖLOGY (15), equally extensive and complete, contains the finest collection of stuffed birds in the world, numbering nearly 20,000.

The GALLERY OF GEOLOGY (17) has numerous paintings of natural scenery—the Fall of the Staubbach, Arctic Scenes, Eruption of Vesuvius.

The GALLERY OF BOTANY has specimens of various woods and fruits.

In the BOTANICAL GARDEN, medicinal plants are indicated by red labels ; poisonous, by black ; ornamental, by yellow ; edible, by green ; those used in dyeing, by blue.

The LABYRINTH (24) is a mound 80 ft. high, ascended by winding paths. The Cedar of Lebanon (14) is said to have been brought, in 1735, from Palestine (“by Jussieu the elder, in his hat.”—*Baedecker*). (“Presented by an Englishman in 1734.”—*Galignani*.) Statues : *Adrien de Jussieu* at the entrance of the Botanical Gallery ; *Cuvier*, at the corner of Rue Cuvier, beyond the Labyrinth, the central figure of Fountain Cuvier ; *Cuvier*, in marble, in the hall of the Gallery of Geology.

**\*\* Jerome, St., Communion of**, by Domenichino, in the Vatican. Ranked, of all pictures, second to the Transfiguration only. Painted for the ch. of the Ara Cœli, but the monks, displeased with Domenichino, commissioned Poussin for an altar-piece, and gave him this canvas ; but Poussin declared the picture one of the finest known, and, rather than touch it, forfeited his engagement.

In the lack of childish grace of movement and pose, his cherubs are in strong contrast with Raphael's. The work is stated by Kugler to be a close imitation of one by Ag. Carracci, in the Bologna Gallery.



Last Communion of St. Jerome—Domenichino.



"The aged saint—feeble, emaciated, dying—is borne in the arms of his disciples to the chapel of his Monastery, and placed within the porch. A young priest sustains him; St. Paula, kneeling, kisses one of his thin, bony hands; the saint fixes his eager eye on the countenance of the priest who is about to administer the sacrament—a noble, dignified figure, in a rich ecclesiastical dress; a deacon holds the cup, and an attendant priest the book and taper; the lion droops his head with an expression of grief; the eyes and attention of all are on the dying saint, while four angels, hovering above, look down upon the scene."—*Mrs. Jameson*.

"It is remarkable, more than anything else, for its truth and powerful reality. The emaciated form of the dying saint is painted with a painful fidelity to nature. Every thing is accurately delineated; costume, attitude, expression, and drapery. The unity of the subject is carefully preserved and all the accessories are made subordinate to the simplicity of the main action."—*Hillard*.

**Joan of Arc, JEANNE D'ARC** (zhawn-dark), the Maid of Orleans, b. at Domremi, 1402, where she was a servant at an inn. The City of Orleans being at that time besieged by the English, Joan professed to have received a divine call to its deliverance, asking only a certain sword in the ch. of St. Catherine. A general belief in her inspired mission gave the greatest enthusiasm, and with 10,000 troops she marched to Orleans and compelled the English to retreat; this was followed by their defeat at Patay. She now declared her mission ended, but the French Commandant induced her to remain. In the siege of Compiègne, she was taken prisoner, and being remanded to the custody of John of Luxembourg, she was sold by him to the English, by whom, after 6 months' imprisonment, she was condemned to be burned as a sorceress. Her execution took place at Rouen, 1431; a statue now marking the place.

**\*John Lat'-e-ran, St., SAN GIOVANNI IN LATERANO, Ch., Rome.** Near the Porta S. Giovanni on the s. e. margin of the city,  $\frac{3}{4}$  ml. s. e. of the Coliseum. Founded by Constantine; destroyed by an earthquake, 896; burned, 1308 and 1360; rebuilt and present façade constructed, 1734. This basilica has long been regarded as the first church of Rome, and the Pope on his election repairs hither for his installation; and on Ascension day bestows his benediction from the middle balcony.

In the portico is a statue of Constantine, from his Baths. The skulls of SS. Peter and Paul, also a wooden table on which S. Peter celebrated Mass, are said to be preserved here over the high altar. Over the arch of the tribune is a mosaic Head of Christ, of the 4th cent. At the altar of the Sacrament, are 4

bronze columns of the original basilica, said to have been brought by Titus from Jerusalem.

Against the inner row of columns are statues of the apostles.

\***THE CORSINI CHAPEL**, last in l. aisle, is regarded as the chief ornament of the church, and in sumptuous elegance is surpassed only by that of the Borghese Chapel in S. M. Maggiore. Its founder Clement XII. (Lorenzo Corsini) "is buried in a splendid porphyry sarcophagus which he plundered from the Pantheon."—*Hare*.

*The court* is interesting from its small spiral stone columns and from its relics; 2 columns from Pilate's house; slab on which the soldiers cast lots for the Saviour's garments; slab giving the height of the Saviour. Fine music at vespers.

Five Ecumenical Councils have been held here, 1123, 1139, 1179, 1215, and 1512. For a thousand years the palace, adjoining, was the residence of the Popes; after its abandonment it was occupied as an orphan asylum. In 1843 it was converted into a Museum for Christian antiquities. See Part II., *Lateran*.

**Jordaens, Jacob** (yor'-dahns'), 1593-1678, b. Antwerp; pupil of van Noort and Rubens; executed a large number of works, with every variety of subject; was a master of color and chiaroscuro, and one of the most original painters of his time among Flemish artists; though his style is often identical with that of Rubens.

"Being of the reformed faith, he was averse to the customary ecclesiastical ideals, and had recourse to private life and festive occasions for his subjects—thus laying the foundation of genre painting in the Netherlands. His humor is broad and undisguised, often leading to coarseness in delineation."

His masterpiece is the Apotheosis of Prince Fred. Henry, at The Hague. His pictures are to be found in all large collections.

**PRINCIPAL WORKS:** Belv., two; Bruss., 216-17-18; Cassel, 266, 271-2-3; Dresd., 954, 959, 961; Hermit., 647-9, 650-1-2-3; Liecht., VIII. 773; Louvre, 251-4-5-6; Madrid, 1404-5-7-10; Munich, 181, 324; Pesth, XVI. 659; Rijks, 202.

**Julia**, a frequent Roman name.—I. Aunt of Julius Cæsar and wife of C. Marius. II. Mother of Marc Antony. III. Sister of Julius Cæsar, and grandmother of Augustus. IV. Daughter of Julius Cæsar and wife of Pompey. V. Daughter of Augustus Cæsar—his only child; thrice married, (1) to M. Marcellus; (2) to M. Agrippa; (3) to Tiberius; banished by Augustus to Pandataria. VI. Daughter of Julia No. 5, banished to Tremerus by Augustus. VII. Daughter of Germanicus, put to death by Claudius. VIII. Daughter of Drusus, put to death by Claudius; both these latter at the instigation of Messalina.

**Jungfrau, The** (yoong-frow ; *virgin*). See *Interlaken*.

**Juno**, Greek *HERA*, *myth*; wife of Jupiter; the Queen of Heaven, the special protectress of the female sex. The great festival in her honor was the Matronalia, on the first day of March; June, her month, was regarded the most favorable for marriage. Her favorite birds were the peacock and cuckoo; her flowers, the poppy and lily. She is represented as a majestic woman, with a fine forehead; large eyes, hair adorned with a crown or diadem, a veil hanging from the back of her head. The diadem, veil, sceptre, and peacock are her usual attributes.

STATUES : Barb., 552; Berlin, 14, 27, 195, 779; Br. Mu., 111; Borgh. Villa, III. \*Pronuba; Cap., 11, \*10; Hermit., 44; Louvre, \*574; Ludo. Villa, 20, \*\*41 Juno Ludovisi; Naples, \*100, 147 (78); Vat. (Br.) 112, (Ch.) 241, 511A, 534 bust, (P. C.) \*\*546.

\*\*COLOSSAL HEAD OF JUNO, Villa Ludovisi, Rome, by Polycletes ?

"The grandeur of the head and the sublimity of the expression are beyond all praise. She is the only goddess I have ever seen. The others of her class are



Barberini Juno—Vatican.



Juno—Naples.



Juno Ludovisi—Rome.

women, some beautiful, some majestic, some graceful, but still women. There is a tranquil, passionless serenity in the brow and lips—' the depth and not the tu-

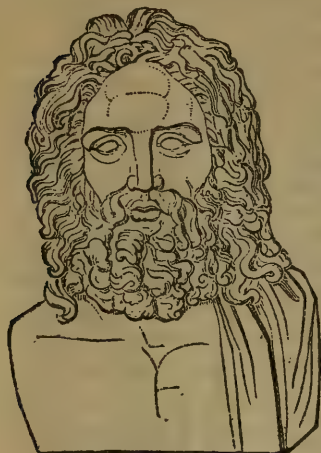


mult of the soul'—which seems brought from a region undisturbed by mortal emotions and mortal changes."—*Hillard*.

"I believe it is considered the greatest treasure of the collection, but I did not, myself, feel it to be so, nor did I receive any strong impression of its excellence."—*Hawthorne*.

"In gravity, grandeur, and dignity it surpasses all other Junos."—*Ampère*.

"No words can give a true impression of the colossal head of Juno in the Villa Ludovisi; it is like a song of Homer."—*Goethe*.



Jupiter—Vatican.

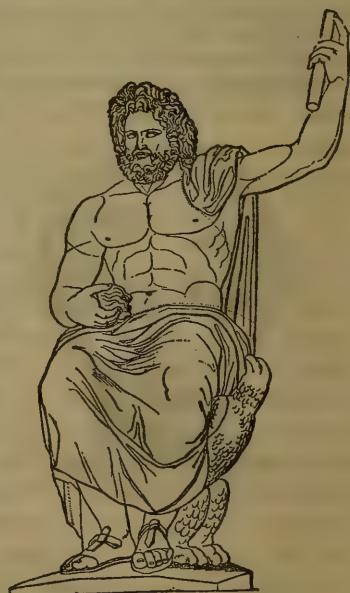
eagle, thunderbolt, a figure of victory, and a cornucopia.

STATUES: Alb. Villa, 1010; Berlin, 2, 23, 48, 50, 63, 66, 143, 778; Br. Mu., 95, 100-1-2-22-31; Cap. III. black marble: Glyp., 81; Hermit., 152 colossal; Louvre, \*21; Naples, 119, (300), 106, 622; Vat. (Chi.) 222, 255, 392A, (P. C.) 298, \*326, \*\*539.

\*I. *Vatican*, Rotunda, No. 539. Colossal bust, supposed to be after the great statue by Phidias at Elis, which stood 8 centuries, and was destroyed A.D. 500. The best extant; found at Otricoli.

"The mighty locks, raised in the centre and falling down on both sides; the compressed forehead, with the bold, arched brows, from under which the large eyes seem to glance over the universe, and the broad projecting nose, express energy and wisdom, while mild benevolence rests on the parted lips, and the luxuriant beard and rounded cheeks show sensual power and imperishable manly beauty."—*Lübke*.

\*II. *Vatican*, Hall of Busts, No. 326. Colossal; sitting; holding thunderbolts and a sceptre, with the eagle at his feet. In the best style of the Greeks. Known as Jupiter Verospi.



Jupiter—Vatican.

III. *Jupiter Serapis* (se-ra'-pis), Vatican, Rotunda, No. 549. Colossal bust; found on the Appian Way, near Rome, bearing on his head the *modius*, or corn measure, and a fillet about the brow.

**Jupiter, Temple of.**—I. TEMPLE OF JUPITER CAPITOLINUS, *Rome*, built by Tarquinius Superbus, B.C. 535, on Capitoline Hill, where the Palace of the Conservators now stands. It had 3 ranges of columns on the front, and one on the sides. The interior was divided into 3 cells, the statue of Jupiter occupying the centre, Minerva that on his right, and Juno on the left. The gates of the temple were of gilt bronze; the pavement, mosaic; and in a vault beneath were the Sibylline Books. The temple stood 452 years, being burnt B.C. 83. It was rebuilt by Sylla and dedicated B.C. 62; and burned by the soldiers of Vitellius A.D. 69. Rebuilt by Vespasian; finally plundered, and its gold and statues carried away by the Vandals A.D. 455. It was in this temple that the celebrated bronze wolf stood when struck by lightning B.C. 64, as mentioned by Cicero. See *Capitoline Hill*.

II. TEMPLE OF JUPITER FERETRIUS, *Rome*, on the Capitoline Hill, near the site of the temple of Jupiter Capitolinus. Built by Romulus; the first temple erected in Rome.

III. TEMPLE OF JUPITER STATOR, *Rome*. See Palatine Hill.

IV. TEMPLE OF JUPITER TONANS, *Rome*, on Capitoline Hill, so near the temple of Jupiter Capitolinus that it was considered as a porch of the latter. Built by Augustus, in gratitude for his own escape when his litter was struck by lightning and his body-servant killed.

V. TEMPLE OF JUPITER VICTOR, *Rome*. See Palatine Hill.

**Jupiter and Io**, painting. See *Io*.

**Jura Mts.**, a Swiss range, extending from Bâle s. w. along the w. shore of Lakes Neuchâtel and Geneva to Lyons, attaining an elevation much less than that of the Alps. See *Alps*.

**Kauffman, Maria Angelica**, 1741–1807, b. at Schwartzenberg, Aus.; commonly stated at Coire, Switz.; studied in Italy; went to England, 1766; became a favorite of the Royal Family. In 1768 she was elected one of the 36 original members of the Royal Acad., through Reynolds, whose admiration for her caused him to remain single. She was chosen with Reynolds, West, and others, to decorate St. Paul's. Married a servant of a Swedish nobleman, who passed himself off for his master. Separated from him and married Zucchi, a Venetian artist, leaving England after residing there 17 years. Died in Rome, 1807;

buried in the ch. of St. And. delle Fratte. One of her most noted works is the *Vestal*, in the Dresden Gall.

"No living painter excels her in dignity or in delicacy of taste."—*Goethe*.

"Her reputation, not resting on any solid basis of excellence in art, has passed away."—*Cate's Biog. Dic.*

PRINCIPAL WORKS: Dresd., 1778-79-80; Hamp. Ct., 502; Hermit., 1304-5-6, So. Kens., Her Portrait; Munich, 152.

**Kaulbach, Wilhelm von**, 1805-1874, b. at Arolsen; studied at Düsseldorf under Cornelius. His works are chiefly large historical pictures, in the Berlin Museum, of which the Battle of the Huns, the \*Destruction of Babel, and the Reformation, are the most noted.

**Kenilworth Castle**, Eng. (from Kenulph, King of Mercia), 5 mls. by rail from Coventry or Leamington. The castle was founded by Geoffrey de Clinton, Treasurer of Henry I., but soon became a possession of the crown. By Henry III. it was granted to the Earl of Leicester. Upon the revolt of the Earl, the castle was besieged, and, after six months, taken. In the time of Ed. I., it was the scene of a costly tournament. Edward II. was here confined in prison. In the reign of Ed. III. it passed into the possession of John of Gaunt; and, upon the accession of his son, Henry IV., it again became the property of the crown, and so continued until Elizabeth bestowed it upon her favorite, Dudley, the Earl of Leicester.

Enormous sums were spent by Leicester in the enlargement and decoration of the castle. Queen Elizabeth visited Kenilworth in 1566, 1568, and 1575, the last being the one immortalized by Sir Walter Scott:

"The external wall of this royal castle was, on the south and west sides, adorned and defended by a lake, partly artificial, across which Leicester had constructed a stately bridge, that Elizabeth might enter the castle by a path hitherto untrodden, instead of the usual entrance to the northward, over which he had erected a gatehouse, or barbican, which still exists, and is equal in extent and superior in architecture to the baronial castle of many a Northern chief."

After the death of Leicester, Kenilworth was seized by the crown, and, at a later period, conferred by Cromwell upon some of his officers, by whom it was demolished for the sake of its materials. After the Restoration, Chas. II. conferred the property upon the Earl of Clarendon. For a long period the castle lay in ruins, but the present Earl has manifested a praiseworthy desire to arrest further decay.

Of the original fortress, the only part now remaining is Cæsar's Tower, the walls of which have, in places, a thickness of 16 ft.



The portions erected by the Duke of Lancaster are called the Lancaster buildings, among which was the great hall, 86 by 45 ft.

The part erected by Leicester, although the most recent, presents the most ancient appearance, having been constructed of a soft, friable stone.

"The bed of the lake is now a rushy swamp, and the massy ruins of the castle only serve to show what their splendor once was, and to impress on the musing visitor the transitory value of human possessions, and the happiness of those who enjoy a humble lot in virtuous contentment."—*Scott*.

**Kensington Palace, London**; w. end Hyde Park; built by Wm. III., who lived and died here, as also his Queen, Mary; Queen Anne and husband, and George II. Birthplace of Queen Victoria, and at present occupied by the Royal Family.

**Kensington, S., Museum.** See Part II., *South Kens.*

**Kew Gardens**; 5 mls. w. of London, daily, 1-6; Sun., 2-6; by S. W. Rly. from Waterloo Sta.; and by the Underground. The Gardens comprise 270 acres; hothouses of orchids, ferns, and cacti; the Great Palm House; the Water Lily House, with the Victoria Regia, Papyrus, and Lotus; the Palm House for tropical plants; the Winter Garden, covering  $1\frac{3}{4}$  acre; the Arboretum and the Rockery.

\***Killarney, Lakes of, Ireland**; on the s. w. coast; 3 hrs. from Cork by rail. The lakes are considered the finest in Great Britain.

At Killarney the Railway Hotel is connected with the station, the

Victoria is on the lake, the Lake Hotel is on the Bay of Castellough, adjoining Muckross Abbey. One day, with an early start, will suffice for the principal points of interest. The Lakes and environs abound in delightful excursions.

\***Knife Grinder, The**, in the Uffizi, Florence, found in Rome, 16th cent. Supposed, by some, to be from the group of



Knife Grinder—*Uffizi*.

Marsyas, who was to be flayed alive; by others, to be a slave overhearing a conspiracy.

"This statue is an enigma to which no satisfactory solution has ever been offered. But as to its power there can be no doubt. Every line glows with the fire of truth."—*Hillard*.

**Krafft, Adam**, 1430?–1507, believed to have been born at Nuremberg; one of the most noted of the early German sculptors. His most important work is the Ciborium in the Ch. of St. Lawrence, Nuremberg, a Gothic spire of stone, 62 ft. in height, wrought with the greatest skill and effect. The top of the spire is bent over as if too high to stand erect beneath the ceiling.

**Lach'-ry-ma-to-ry**. Literally, a tear-bottle. A fanciful use attributed to small glass vessels, in shape like the alabastron, but with a longer neck, and said to be intended for holding tears consecrated to the dead. Their real use was to hold perfumes or ointments.

**Laocoön** (lah-ok'-o-on), *myth*; a Trojan priest, who attempted to dissuade the Trojans from drawing the wooden horse of the Greeks into the city, and advised its being burned. For this, Minerva, who favored the Greeks, struck him with blindness and sent two serpents to destroy him and his two sons.

**\*\*GROUP OF STATUARY** *in the Vatican, Sculp. Gall. No. 74.* Discovered in the Baths of Titus, 1506.

The raised arms of the figures, and some portions of the serpents, are restorations. The right arm of the father is incorrectly restored, being extended at full length instead of being folded with the hand at the back of the head. M. Angelo first noticed that the group is not wrought from a single block as mentioned by Pliny.

"The Laocoön which stands in the palace of the Emperor Titus may be considered superior to all other works both of painting and statuary. The whole group—the father, the boys, and the awful folds of the serpents—were formed out of a single block, in accordance with a vote of the Senate, by Agesander, Polydorus, and Athenadorus."—*Pliny*. (About 100 A.D.)

"When the order was given for the removal of the Laocoön, Apollo, and Venus, to the Belvedere, all Rome was filled with commotion; they threw flowers upon the statues and clapped their hands—from the Baths of Titus to the Vatican Laocoön was borne in triumph."—*Gournerie*.

"The group of Laocoön and his sons—so justly denominated by Michael Angelo at the time of its discovery, the miracle of art, 'il portento dell' arte'—is one of those productions which would have been pronounced impossible had they never been executed. It stands upon the very line by which the art of sculpture is divided from poetry and painting. There is no other work of Greek art, of high rank at least, which resembles it."—*Hillard*.

"An immortal agony, with a strange calmness diffused through it, so that it resembles the vast rage of the sea, calm on account of its immensity; or the tur-

mult of Niagara, which does not seem to be tumult because it keeps pouring on forever."—*Hawthorne*.

"From three different scenes, one united and strictly connected group is formed, depicting the one moment of utmost suffering and horror petrified with fearful truth, and the whole pathos is concentrated in the mighty figure of the father."—*Lübke*.



Laocoön—*Vatican*.

" . . . Turning to the Vatican, go see  
 Laocoön's torture dignifying pain—  
 A father's love and mortal's agony  
 With an immortal's patience blending, vain  
 The struggle ; vain against the coiling strain  
 And gripe ; and deepening of the dragon's grasp,  
 The old man's clench ; the envenom'd chain  
 Rivets the living links—the enormous asp  
 Enforces pang on pang and stifles gasp on gasp."—*Byron*.



**Last Communion**, painting by Domenichino. See *Jerome*.

**Last Judgment**, painting by Angelo. See *Sistine Chapel*.

**\*\*Last Supper**, a noted painting by Leonardo da Vinci, in the Refectory adjacent to the Church of S. M. delle Grazie, Milan.

The picture was executed 1496-98. It suffered constantly from the smoke of the adjoining kitchen, and, in 1500, the room appears to have been flooded. Even as early as 1642, Scanelli says it was difficult to discover the subjects. In 1652 the monks opened a doorway through the wall, cutting out portions of the central part. In 1726, Bellotte "an indifferent artist," and in 1770, Mazza, "a wretched dauber," *restored* (!) the picture. In 1796, the cavalry of Napoleon (against his express order) occupied it as a stable; in 1800 it was again flooded; in 1807, Viceroy Eugene took effective measures for the preservation of the picture.



Last Supper—da Vinci.

Nothing, however, prevents its gradual flaking off the walls. It has been retouched and restored so often "that little or nothing remains of Leonardo, save the composition and the forms generally." "Of the heads there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched." The original cartoons are at Weimar, Ger.

The disciples are divided into two groups of three each, on either side of Christ. *On his right* the first person is John, with head bowed and clasped hands. Next him is Judas, in profile, with the money-bag in his right hand, and the overturned dish of salt against his arm, his left hand approaching the dish, which

Christ also is about to touch. Behind Judas is Peter, with his head between Judas and John, and his hand on John's shoulder.

The next group is of Andrew with both hands raised in astonishment, St. James the Less, with likeness of face to Christ as indicating relationship, with his hand on Peter's shoulder; and lastly, Bartholomew standing, and leaning forward with both hands resting on the table.

*On the left of Christ*, first is James the Greater, who extends both arms in amazement, and behind him is Thomas, with his fore-finger raised as if in menace. The third of this group is Philip, with both hands at his breast, and with a mildness of face akin to John's. The next, with both arms extended toward Christ, but looking toward the end of the table, is Matthew, who, with Thaddeus, is intently speaking to Simon sitting at the end of the table, with both hands raised.

Of Christ it may be noticed that his left hand is open, as if in supplication, while his right—that toward Judas—is reversed as if in distrust or aversion.

Notwithstanding the multiplied ravages of two centuries, enough yet remains of the grouping and of the individual expression of each of the actors to place this picture in regard to force of conception, harmony of detail, and delicacy of touch, among the finest works ever wrought.

"In these fading fragments of color, the trained eye of the artist can still discover Leonardo's minute beauty of finish, but I must take their judgment on trust. It is a work full of melancholy interest—a picture in ruins—and the imagination peoples the denuded walls with forms not inferior to those which time has effaced."—*Hillard*.

**Lausanne** (lo-zahn'), Rom. *Lausonium*, *Switz.*, is delightfully situated on an eminence, 1 ml. from lake Geneva, and commands most charming and extensive views of the lake and the distant mountains opposite. The village itself is less pleasing, being divided by a deep ravine, and the streets being irregular and hilly. Pop. about 30,000.

*The Cathedral*, founded 1235, and consecrated by Gregory X., stands upon a terrace near the market-place. Among its monuments is one to Victor Amadeus VIII., of Savoy, who was elected pope, as Felix V., by the Council of Bale. This cathedral is noted as the scene of the celebrated Disputation of Calvin, Farel, and Viret, 1536.

*The Town Hall*, formerly the episcopal castle, dates from the

13th cent. *The Cantonal Museum* contains a coll. of Nat. Hist., and antiquities from the pre-historic lake dwellings. *The Arland Museum*, or art gallery, is an interesting coll. of modern works, with a few from the old masters. *In the garden* attached to Hotel Gibbon is shown the place where Gibbon wrote the concluding portions of his *Rise and Fall of the Roman Empire*.

*Routes*: To BERNE, 3 hrs., \$2.20; \$1.60; see Route 33. To MARTIGNY, 2½ hrs., \$1.50; \$1; see Route 34. To GENEVA, by rly., 1½ hr., \$1.25; \$0.90; by stmr., 3 hrs., \$0.90. To VILLENEUVE, 2 hrs., \$0.70. Union station for all trains.

**Leamington** (-lem-; *meadow town on the Leam*), *Eng.* See Route 9, Note 15.

**Leeds, Eng.**; pop. 300,000. The older part of the town has narrow and uninviting streets; the new portion, on the w., is well laid out and handsomely built. In front of the Court House is a bronze statue of Peel. \* Ruins of Kirkstall Abbey 2 mls. distant. See Route 5, Note 10.

**Leghorn, LIVORNO, Italy**, a modern, well-built city of 100,000 pop., dating from the middle of the 16th cent.; prior to which time it was a small fishing village. Has no antiquities, and few objects of interest.

**Leys, J. A. H.**, 1815-1869, b. *Antwerp*. Studied under Braekeleer; upon the exhibition of his pictures at Brussels, he at once rose to fame and was elected a member of the Legion of Honor. He executed a series of pictures for the Town Hall of Antwerp. At his death his body lay in state, with his favorite work at his head. "He is one of the few modern painters whose works will stand by the side of the old masters."—*Buxton*.

**Liba.** *Legend of Falkenburg.*

Liba, the beautiful maiden of Falkenburg was espoused to Guntram, a brave young knight. While they were awaiting the appointed time of their nuptials, Guntram was honored with an embassy to the Court of Burgundy.

Hastening on his mission, he came to a castle, and as the servant led the way to his room at the hour of retiring, Guntram observed a lovely veiled portrait, and asked concerning it. The servant replied "She was the daughter of the house, most lovely and bewitching, but cruel toward her suitors."

Guntram retired, but was unable to sleep; soon he heard a rustling as of a lady's dress; arising and opening his door he beheld the young lady before him; he clasped her hands when she gently asked, "Do you love me?" to which the Knight replied, "More than my life." Upon this she took a ring from her finger and placed it upon his.

Next morning, as the lord entered, Guntram said, "I have seen your beautiful daughter and she gave me this ring." "Then," exclaimed he, "God help you, sir: in three times nine days you will be a corpse!" Returning homeward with all dispatch, Guntram pressed Liba to hasten their wedding-day. When the



hour arrived he persuaded himself that all would yet be well, but as they stood before the altar, the dead girl came and placed her hand in his. Then, telling Liba all, he begged her to become his wife before he died. The ceremony ended, he clasped her to his bosom an instant and fell lifeless. Liba entered a convent where she did not long survive her lost Guntram.

**Liège** (le-aizh'), Ger., **Lüttich** (lut-tik), a flourishing modern city of 120,000, in the midst of the mining districts of Belgium. Its principal manufacture is iron, in which it equals the best products of France and England. It was founded in the 6th cent.; fortified in the 10th; taken by the Duke of Brabant, 1212; by Ch. the Bold, 1467, who levied enormous sums and razed its fortifications; in 1691, was bombarded for 5 days; in 1702, taken by Marlborough. See Route 19, Note 5.

**Limoges Ware** (lim-ozh'). See *Pottery*.

**Linlithgow Castle** (lin-lith'-go; *lake of the greyhound*), Scot., 17 mls. n.w. of Edinburgh, on the margin of the lake of the same name. Founded by Ed. I.; destroyed by Bruce; rebuilt by the English; James I. and his successors made it a royal residence, and here Mary, Queen of Scots, was born. Wantonly destroyed by fire, 1746.

**Lippi, Fra Filippo**, 1412-1469, *Italy*. Although the usual account of his early life, derived from Vasari, is now generally discredited, yet it appears that, as a monk, he was remarkably free from the austerities usually incumbent upon the brotherhood. That he was an ardent admirer of beauty, there seems little room to doubt; and whilst this love of beauty, in the concrete, may have led him to elope with a nun or to jump from the window to meet his lady love, or to otherwise scandalize the brethren, it certainly wrought for beauty, in the abstract, one of its earliest victories over the lifeless Byzantine; and ever after, art dwelt in a freer atmosphere and in a closer affinity with nature.

"He is the first artist who, with a rich and playful fancy, heartily enjoyed the fulness of life even in its chance manifestations.

"None of his predecessors express attitude and motion so beautifully as he in his grand life-like draperies.

"He was an ardent admirer of nature, and being free from excessive asceticism, he gave his Madonnas the face of any beautiful woman he chanced to meet; and sought beauty regardless of the authorized limits."

**PRINCIPAL WORKS:** Arezzo, 44; Berlin, 58?, 69; Doria, II. 28; Flor. Acad., I. 41-2, III. 12, 26; Frank., 8; Louvre, 220-1; Munich, 554, 1169; Naples, Tus Sch., 37; Nat. Gall., 586-9, 666-7; Pitti, 338; Uff., 1179, 1307.

**Lippi, Filippino**, 1460-1504, *Italy*, said to be the son or nephew of Fra Filippo. His style is that of Fra Lippi and Botti-

celli; was fond of ornamentation. Was employed to complete the frescos commenced by Masaccio in the Brancacci Chapel, Florence. He there painted St. Peter; Paul's visit to Peter in Prison; and part of the Resurrection of the King's Son. He is regarded as one of the greatest artists of his century, particularly in his larger historical works.

**Liverpool, Eng.**, on the e. side of the Mersey, which here flows northward; on the opp. is Birkenhead. In 1650 the town owned but 15 ships; in 1764, over half the slave trade was carried on by Liverpool merchants; it now possesses  $\frac{1}{3}$  of the foreign trade of Gt. Britain. Since 1740 Liverpool has doubled its population, exports, and imports every 16 years. Present pop. over 500,000.

The wet-docks occupy 200 acres; the dry, 30; and the quays, 7 mls. In the river there are two immense landing-stages, where the tugs from the ocean steamers and the Birkenhead ferry-boats make their landings.

OF THE PUBLIC BUILDINGS, the Exchange on Dale St., near the Landing-stage, and St. George's Hall, opp. the Lime St. Sta., are the most noted. In front of the latter are equestrian statues of Prince Albert and Queen Victoria, and two colossal lions. To the w. rises the Wellington mon. surmounted by a bronze figure of the Duke, made of gun metal; across the street to the n is the Walker Art Gallery and Museum—a fine collection. The organ of St. George's Hall is said to be the largest in Eng.

Liverpool is noted as the birthplace of Mrs. Hemans.

**Routes:** To LONDON, 5 hrs., \$7; \$5; see Routes 7, 8, 9. To EDINBURGH, 6 hrs., \$7; \$5; see Route 7. To GLASGOW, 6 hrs., \$7; \$5; see Route 7. Several stations.

\* **Loggie, Raphael's, in the Vatican, Rome.** Passing through the Sala of Constantine we reach the Loggie, of which the gallery to the r. is adorned from designs by Raphael, executed by his pupils. There are 52 frescos in 13 sections, 12 from the Old Testament, and one from the New, constituting "Raphael's Bible."

As these decorations resemble, to some extent, those which had at that time been recently discovered in the Baths of Titus, there has always been some question whether they are to be regarded as entirely original works. Kugler, however, remarks that Raphael's arabesques differ so materially from the antiques "that there is no occasion for regarding them as plagiarized."



North.

LIVERPOOL.

South.



"Nothing can surpass the grace and delicacy of these decorations. Figures, flowers, animals, mythological subjects and architectural ornaments are combined with the most delightful fancy."—*Murray*.

"The stucco decorations of the gallery are of exquisite beauty."—*Hare*.

I. ARCADE, by Raphael, *Creation*: 1. Creation of Light; 2. Dry Land; 3. Sun and Moon; 4. Animals.

II. *Adam and Eve*: 1. Creation of Eve, Raphael; others, by G. Romano; 2. The Fall; 3. Exile; 4. The Punishment.

III. By G. Romano. *Noah*: 1. Builds the Ark; 2. Deluge; 3. Resting of the Ark; 4. His Sacrifice.

IV. By F. Penni. *Abraham*: 1. Melchisedek; 2. Covenant; 3. The Three Angels; 4. Flight of Lot.

V. By F. Penni. *Isaac*: 1. God appears; 2. Isaac and Rebecca; 3. Jacob's Blessing; 4. Esau's Blessing.

VI. By P. da Modena. *Jacob*: 1. His Ladder; 2. Meets Rachel; 3. Laban; 4. His Journey.

VII. By G. Romano. *Joseph*: 1. Tells his Dream; 2. Sold into Egypt; 3. Potiphar's Wife; 4. Interprets Dreams.

VIII. By G. Romano. *Moses*: 1. The Finding; 2. The Burning Bush; 3. Destroys Pharaoh; 4. Strikes the Rock.

IX. By R. da Colle. *Moses*: 1. Receives the Law; 2. The Golden Calf; 3. Breaks the Tables; 4. The Pillar of Cloud.

X. By P. del Vaga. *Joshua*: 1. Crosses the Jordan; 2. Jericho; 3. The Sun Stands Still; 4. Divides the Promised Land.

XI. By P. del Vaga. *David*: 1. Anointed; 2. Goliath; 3. His Triumph; 4. Sees Bathsheba.

XII. By P. Maderno. *Solomon*: 1. Anointed; 2. His Judgment; 3. The Queen of Sheba; 4. Builds the Temple.

XIII. By G. Romano. *Christ*: 1. Adoration of the Shepherds; 2. Of Magi; 3. Baptism; 4. Last Supper.

**London, Eng.** Is unequally divided by the Thames, much the larger portion being upon the northern side. The river is spanned by 15 bridges, of which the most eastern, or farthest down the stream, is London Bridge, and  $\frac{1}{4}$  ml. to the n. of London Bridge is "Cornhill," the location of the Bank, and the great money centre of the Metropolis. From this point two principal thoroughfares lead westward, parallel with the river, named, as we proceed westward, as follows: The one nearest the river, Victoria Street, Cannon Street (to St. Paul's), Ludgate Hill, Fleet Street (to Temple Bar), Strand (to Charing Cross and St. James's Park), and Parliament Street (to Westminster Abbey).

The other: Poultry, Cheapside, Newgate Street, Holborn, and Oxford Street, to Hyde Park. A third avenue has recently been opened, via Victoria Street and the Embankment, to Westminster.

The city extends about 10 mls. from east to west, and is of little less width from north to south. Its population is about  $3\frac{1}{4}$  millions.

The financial and business houses of the city are principally located to the east of St. Paul's; the galleries, theatres, and places of amusement between St. Paul's and St. James's Park; the Parks and residences of the nobility upon the western margin of the city. The railway stations are, with few exceptions, in the suburbs.

Americans will find a location in the vicinity of Charing Cross the most convenient; near which are hotels of every degree of comfort and price desired. Omnibuses abound, but they will generally be found less satisfactory than cabs or hansoms.

From the innumerable objects of interest offered to the visitor, the tourist of limited time may well feel some embarrassment in making choice. To aid in the selection, the more important objects and localities are indicated by a star \*, or by a double star \*\*. Titles given in capitals will be found under their respective heads.

*Routes:* To ANTWERP, via Harwich, 14 hrs., \$6; see Route 10B; by Steamer direct, 18 hrs., \$5; see Route 10A; via Queenboro, \$6; see Route 10C. To BRUSSELS, via Dover-Ostend, 11 hrs., \$5.75; see Route 11. To BERLIN, via Ostend-Cologne, 26 hrs., \$28; \$24; via Queenboro, 24 hrs., \$22; \$15.50. To COLOGNE, via Dover-Ostend, 20 hrs., \$16.50; \$12; see Route 11 to Brussels, thence by Route 19 to Cologne. To DUBLIN, via Holyhead, 11 hrs., \$11. To EDINBURGH, 10 hrs., \$14; \$11; see Routes 5, 6. To GLASGOW, 10 hrs., \$14; \$11; see Route 4. To LIVERPOOL, 5 hrs., \$7.25; \$5.50; see Routes 7, 8, 9. To PARIS, via Dover-Calais,  $10\frac{1}{2}$  hrs., \$15; \$11.25; see Route 12; via Folkestone-Boulogne,  $10\frac{1}{2}$  hrs., \$14; \$10.50; see Route 13; via Newhaven-Dieppe, 16 hrs., \$8.25; \$6; see Route 14; via steamer to Boulogne, thence rly. to Paris, 14 hrs., \$8.25; \$6.25; see Route 13, from Boulogne to Paris. To ROTTERDAM, via Harwich, 13 hrs., \$6.50; via Queenboro, 13 hrs., \$6.50.

## **London. Places and Objects of Interest.**

I. Galleries and Museums; II. Miscellaneous; III. Music Halls; IV. Statues and Monuments; V. Theatres, etc.

### **I. GALLERIES AND MUSEUMS.**

(See also under the *titles in small capitals*.)

Bethnal Green Museum, Victoria Park; at 10, 6d; M., Tu., Sat. free.

British Gallery of Art, 57 Pall Mall; sum. and wint. exhib., 1 sh.

**\*\*BRITISH MUSEUM**, Great Russell St. P. 426.

**CRYSTAL PALACE.**

Doré Gallery, 35 New Bond, daily 10-6; 1 sh.

\*Dudley Gallery, Piccadilly, Egyptian Hall; 1 sh.; spring and fall exhibitions.

**\*DULWICH GALLERY.** P. 437.

India Museum, nr. Albert Hall; 10-6; 6d.; M. and Sat., 1 sh.

Geological Mus., Piccadilly, 10-4, 5, daily, ex. F.

**\*\*Grosvenor Gallery**, 137 New Bond.

Guildhall Museum of Roman and Mediæval Antiquities, Cheapside; daily at 10.

**\*HAMPTON COURT.** P. 442.

**\*\*NATIONAL GALLERY.** P. 457.

Natural History Museum, So. Kensington, unfinished.

Royal Academy of Arts, Piccadilly; May to Aug.; 10-7; 1 sh.

Royal Coll. of Surgeons; Anatom. Mus.; 12-4, ex. F. and Sat.

Soane Mus., 13 Lincoln's Inn Fields; sum. and wint. exhib., at 11; free.

Society of Br. Artists, 6 Suffolk St.; 1 sh., ex. W., at 10.

**\*\*SOUTH KENSINGTON Museum and Gallery.** P. 516.

Tussaud's Waxworks, 57 Baker St.; evening, 1 sh.

United Service Museum, military, Whitehall Yard; daily at 11, ex. F. and Sun.

Water Colors, 5A Pall Mall, east; Apr. to Aug.; 1 sh.

Water Colors, 53 Pall Mall; sum., 9-7; wint., 10-4.

Zoölogical Gardens, Regent's Park; daily, 1 sh.; M., 6d.

## II. MISCELLANEOUS PLACES OF INTEREST.

(See also under the *titles in small capitals*.)

Albert Hall, So. Kensington, opp. Hyde Park.

**\*\*ALBERT MEMORIAL**, So. Kensington, opp. Hyde Park.

\*Bank of England, e. end of Poultry and Queen Victoria St.

Barclay's Brewery, Park St., s. side nr. Lond. Bridge.

Billingsgate Fish Mkt., on the Thames below Lond. Br.

Bow Church, Cheapside, by Wren, one of his best.

**BUCKINGHAM PALACE.**

Bunhill Fields, cemetery, burial place of Bunyan, Defoe, and Dr. Watts.

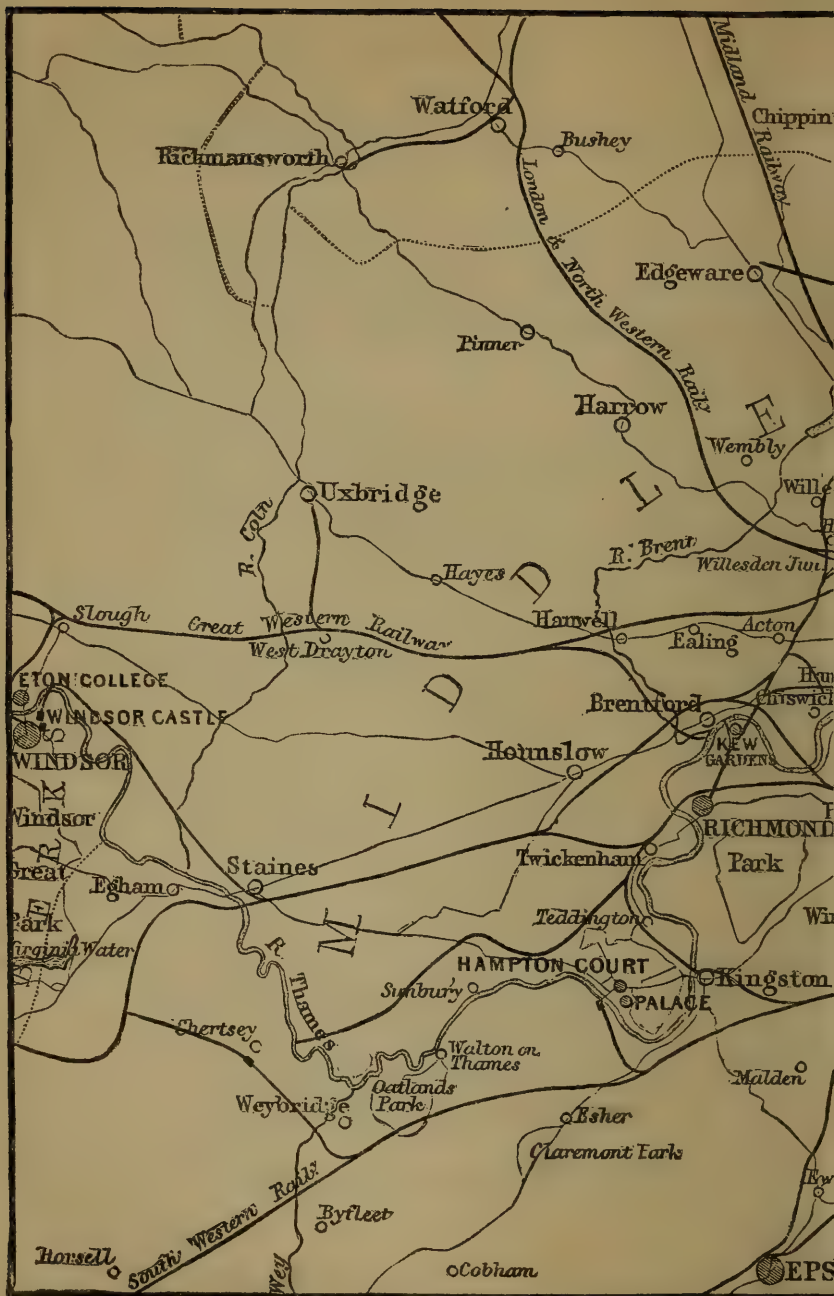
**\*CHARING CROSS.**

Cheapside, from St. Paul's to the Bank.

Clement, church of St. See *Strand*.













Cleopatra's Needle. See *Victoria Embankment*.

\*Covent Garden Mkt. ; 5-7 a.m., Tu., Th., and Sat.

\*CRYSTAL PALACE.

Exeter Hall, n. side of Strand, nr. Covent Garden.

GUILDHALL. KENSINGTON PALACE.

\*London Bridge, built 1825, best visited 10 a.m.

Mansion House, e. end of Poultry, residence of the Lord Mayor.

Mews, Royal. See *Buckingham Palace*.

\*PARKS. \*\*PARLIAMENT HOUSES. \*\*PAUL'S, ST.

Smithfield, market-place, where Rogers, Bradford, and many others, suffered martyrdom.

Spurgeon's Tabernacle, Newington Butts, s. side Thames.

\*STRAND.

Tabard Inn of Chaucer Pilgrims, High St., Southwark.

\*THAMES, THE. \*\*TOWER, THE. \*\*TRAFALGAR SQUARE.

VICTORIA EMBANKMENT. \*\*WESTMINSTER Abbey.

\*WESTMINSTER Hall. See *Parliament Houses*.

WHITEHALL. \*\*WINDSOR.

Zoölogical Gardens in Regent's Park; daily, 1 sh. ; Mon., 6d.

	S.	M.	T.	W.	T.	F.	S.	
Alexandra Palace.....		—	—	—	—	—	—	10 till dusk.
**British Museum.....		0	0	0	0	0	0	10 till 4, 5, 6.
*Crystal Palace.....		—	—	—	—	—	—	10 till 9 p.m., 1 sh. ; Sat., 2/6.
**Dulwich Gallery.....		0	0	0	0	0	0	10 till 4, 5.
Geological Mus.....		0	0	0	0		0	10 till 5.
Hampton Court.....	0	0	0	0	0		0	10 till 4, 6.
India Museum.....		—	—	—	—	—	—	1-6; 6d.
Kew Gardens.....	0	0	0	0	0	0	0	1-6; Sun., 2-6.
**National Gallery.....		0	0	0			0	10 till 5, 6.
Soane Museum.....				0	0		0	11 till 5.
*So. Kens. Museum.....		0	0	—	—	—	0	10-4; free days-10 p.m.; 6d.
*The Tower.....		0	—	—	—	—	0	10-4; 1 sh.
Zoölogical Garden.....		—	—	—	—	—	—	9-dusk, 1 sh.; Mon., 6d.

0 indicates days free; — admission fee.

### III. MUSIC, CONCERT, AND EXHIBITION HALLS.

\*Alexandra Palace, concerts; Muswell Hill; by rly. from King's Cross Station.

Canterbury Hall, concerts; Westminster Bridge Road; 7 p.m.

\*\*CRYSTAL PALACE, concerts and exhibitions; Sydenham.

Egyptian Hall, concerts; Piccadilly.

Evans' Music and Supper Rooms, Covent Garden; 1 sh. ; 8 p.m.

Marylebone Hall, High Street, Marylebone.

Metropolitan Music Hall, 267 Edgeware Road.

Moore and Burgess Minstrels, St. James' Hall, Regent st.

Pavilion Music Hall, Tichborne Street, Haymarket.

Raglan Music Hall, 86 Theobald's Road, Holborn.

Reed's Dramatic Entertainments, 4 Langham Place.

Regent Music Hall, Vincent Square, Westminster.

Royal Music Hall, 242 High Holborn.

\*Royal Aquarium, concerts, Broad Sanctuary, Westminster.

\*South London Palace of Amusements, 92 London Road.

St. George's Hall, 4 Langham Place, W.

St. James' Hall, Regent st.

The Oxford, 6 Oxford st.

The Polytechnic, 309 Regent st.

Willis' Rooms, King Street, St. James.

Winchester Hall, Great Suffolk Street; 6d.; 8.30 p.m.

#### IV. MONUMENTS AND STATUES.

Bartholomew's, St., Hospital, *Henry VIII.*

Cannon Street, *William IV.*

Cavendish Square, *Lord Bentinck.*

Charing Cross, *Charles I.*

Fish Street Hill, *Fire Monument.*

Hanover Square, *William Pitt.*

Haymarket, *George III.*

Holborn Circus, *Prince Albert.*

Hyde Park, *Albert Memorial.*

Hyde Park Corner, *Achilles.*

Hyde Park Corner, *Wellington.*

James's Square, St., *William III.*

Kensington Gardens, *Jenner.*

Leicester Square, *Shakespeare.*

Ludgate Hill, St. Paul's, *Queen Anne.*

Parl. House, *Rich. Cœur de Lion.*

Parliament Square, *Palmerston.*

Parliament Square, *Lord Derby.*

Parl. Square, *Sir Robt. Peel.*

Paternoster Row, *Sir Robt. Peel.*

Royal Exchange, *Queen Victoria.*

Royal Exchange, *Wellington.*

Royal Exchange, *Charles II.*

Royal Exchange, *Queen Elizabeth.*

Russell Square, *Duke of Bedford.*

Threadneedle st., *Peabody.*

Trafalgar Square, *George IV.*

Trafalgar Square, *Havelock.*

Trafalgar Square, *Sir C. Napier.*

Trafalgar Square, *Nelson.*

Victoria Embank., *Obelisk.*

Victoria Embank., *Gen. Outram.*

Victoria Embank., *J. S. Mill.*

Victoria Embank., *Brunel.*

Waterloo Place, *Duke of York.*

Waterloo Place, *Burgoyne.*

Waterloo Place, *Colin Campbell.*

Waterloo Place, *Crimean.*

Waterloo Place, *Franklin.*

War Office, Pall Mall, *Lord Herbert.*

Whitehall Gardens, *James II.*

#### V. THEATRES.

*Criterion*, Piccadilly, East; at 8 o'clock.

*Drury Lane*, near Covent Garden; dress circle, 5s.; at 7.

*Folly*, King William Street, Strand; at 7.30.

*Gaiety*, 345 Strand; balcony stalls, 5s.; boxes, 3s.; at 6.45.

*Globe*, Newcastle Street, Strand; dress circle, 5s.; at 7.15.

*Haymarket*, Haymarket; dress circle, 5s.; at 8.

\**Her Majesty's*, near Haymarket (Opera House); dress circle, 10s. and 15s.; at 8.30.



*Lyceum*, Wellington Street, Strand; dress circle, 5s.; at 7.30.

*National Opera House*, now building.

*Opera Comique*, 299 Strand; orchestra stalls, 5s.; at 7.45.

*Princess'*, 73 Oxford Street; dress circle, 5s.; at 7.

*Prince of Wales'*, 21 Tottenham Street; dress circle, 6s.; at 8.

*Royal Adelphi*, near Bedford Street; dress circle, 5s.; at 7.

*Royal Alhambra*, Leicester Square; fauteuils, 5s.; at 7.30.

*Royal Olympic*, Wych Street; stalls, 6s.; boxes, 4s.; at 7.30.

**\*\*Royal Italian Opera**, Bow Street, Long Acre; dress circle, 5s.; at 8.30.

*Royal Strand*, Strand; dress circle, 5s.; at 7.

*St. James'*, King Street; dress circle, 5s.; at 7.30.

*Vaudeville*, West Strand; balcony stalls, 5s.; at 7.30.

**Lorenzo, San**, ch., *Florence*, on the Piazza San Lorenzo, erected, A.D. 390; rebuilt, 1059; burned, 1423; reconstructed, 1425, from designs by Brunelleschi; completed by M. Angelo.

Beneath the high altar is the tomb of Cosmo de' Medici, "Father of his Country." \*Bas-reliefs on the pulpit by Donatello and Bertoldo; s. aisle, \*mon to Benvenuti, by Thorwaldsen.

OLD SACRISTY, erected by Brunelleschi; 4 evangelists, bronze doors, and bas-reliefs by Donatello; 2d Chapel, an Annunciation, by Fra Lippi.

NEW SACRISTY, daily, 10-4; Sun., 10-3; M., 12-3; entered from the ch., but more commonly from the street in the rear of the ch.  $\frac{1}{2}$  fr. See *Medicean Chapel*.

**Lorenzo Fuori le Mura, San**, *Church of, Rome*,  $\frac{3}{4}$  ml. beyond Porta di Lorenzo. In front is the statue of St. Lawrence. A ch. was erected here over the tomb of St. Lawrence by Constantine, about 330; rebuilt, 578; a new nave added, 1216, making, in fact, two churches in one. The whole was remodelled in 1864. In a marble urn at the Confession are the remains of the martyrs, SS. Lorenzo, Stephen, and Justin. The columns of the nave are probably from the Portico of Octavia. On the 8th column, r., will be seen a lizard and a frog.

**Lorenzo in Lucina, S.**, ch. on the Pi. S. Lorenzo, Rome, on the Corso, contains the tomb of Nic. Poussin, 2d column on r.; and over the altar Guido's celebrated \*Crucifixion.

"Of Master Guido Reni's, second to naught observable in Rome."—*Browning*.

**Louis XIII.**, of *France*, b. 1601, son of Henry IV. and Marie de Médicis; married Anne of Austria; died at the age of

42. His reign is noted especially for the persecution of the Huguenots, and the reduction of their stronghold, Rochelle, after a siege of 12 months. Richelieu was his Prime Minister.

STATUE of *Louis XIII.*, in Place des Vosges, Paris, marble equestrian. Originally erected in 1639, but destroyed in the Revolution of 1792; replaced by the present statue in 1829.

**Louis XIV.**, THE GRAND MONARQUE, son of Louis XIII., b. 1638; was only 5 years of age at the death of his father. During his minority his mother, Anne of Austria, was regent. He died at the age of 77, having occupied the throne of France the unparalleled period of 72 years. For a large portion of his reign he kept Europe in a state of warfare, in which he was at first successful, but lost all he had gained at the cost of the blood and treasure of his kingdom. His death, 1715, caused no regret to the nation he had impoverished. He erected the palace at Versailles, which thenceforth became the royal residence.

STATUE of Louis XIV., bronze equestrian, in Place des Victoires. In 1686 there was erected in this place a gilded pedestrian statue of Louis XIV. Having been destroyed in 1792, an obelisk to the honor of the Republican Army was erected in its place. In 1806 this was removed to give place to a statue of Desaix, which, in 1814, was melted to construct the Henry IV. on Pont Neuf. In 1822 the present statue was erected. The pedestal presents reliefs of the Passage of the Rhine by the Grand Monarque habited as a Roman Emperor.

**Louis XV.**, great-gd.-son of Louis XIV., b. 1710; married Maria Leczinski, dau. of the King of Poland. Crowned at the age of 12. Entered upon various military schemes, notably that of the Austrian Succession, and in the end gained nothing. Lost Canada, and after a reign of 52 years went to his grave personally despised, and leaving his kingdom humiliated and more impoverished than when he received the government.

**Louis XVI.**, gd.-son of Louis XV., b. 1754; married Marie Antoinette, dau. of Emp. Francis I. and Maria Theresa of Austria. Crowned 1774. The young king at once set himself to reform the errors of the past administrations; but the nation was financially beyond redemption by the ablest ministers, and nothing could stem the current of revolt against the throne. The States General met May, 1789; in June the State prison—the Bastille—was razed to the ground by the populace; in October a mob of market women marched to Versailles, forced the

palace, and brought the king and family to Paris. Finding himself virtually a prisoner, the royal family quitted the Tuileries on the night of June 21, 1791, and fled in disguise; but, being discovered, they were seized and taken to Paris and imprisoned in the Temple. In 1793 the king was tried, condemned to death, and on the 21st of Jan. executed in Place de la Concorde, near where the obelisk now stands. His queen was beheaded in the same place in the following October.

**Louvre.** See Part II., *Louvre*. P. 445.

\* **Lucerne** (lu-tern'), Ger. LUZERN (lute-tern), delightfully situated at the western extremity of Lake Lucerne, upon both banks of the Reuss (roiss), which here leaves the lake. It is surrounded by walls surmounted by nine towers, erected in 1385.

In the midst of the finest Alpine scenery, and upon the most beautiful of Alpine lakes, Lucerne is among the most charming and popular of the numerous resorts of Switzerland. The hotels are situated along the edge of the lake, and offer the visitor a constant view of scenery whose richness and grandeur never abate. To the l. is the Rigi; in front, the Bürgenstock, and to the r. Pilatus.

Within the town there is little of interest, save Thorwaldsen's LION MONUMENT.

*The Second Bridge* from the lake, the Capellbrücke, crossing obliquely, has upward of 150 paintings in the roof, representing the lives of the patron saints of the town.

*The Fourth Bridge*, the Spreuerbrücke, is ornamented in like manner with "The Dance of Death."

*The Hof-Kirche*, or cathedral, situated at the extreme eastern border of the town, is of interest chiefly for its celebrated organ. It possesses a fine pulpit, two side altars in carved wood, and some noticeable stained windows. There is usually an organ performance daily, 6½-7½, except Sat. and the eve of festivals (1 fr.).

\*\* THE LION OF LUCERNE is ½ ml. to the n. of the Cathedral. This magnificent monument, chiselled out of the native rock in the side of a precipice, represents a dying lion, 28 ft. in length, with his paw upon the Bourbon Shield, his side still retaining a portion of the fatal spear. The mon. was designed by Thorwaldsen, in memory of nearly 800 Swiss who lost their lives in defence of the Palace of the Tuileries, Paris, 1792. Few works of art so profoundly impress the beholder, especially when visited at sunset. *Model* is shown (free) in an adjacent building.





*The Gletscher Garten*, opp. the Lion (1 fr.).

*Stauffner's Museum*, near the Lion, contains a large collection of stuffed Alpine animals (1 fr.).

*Specialties*: embroidery, wood, ivory carvings, and crystals.

*Hotels*: the following houses, all desirable, are situated along the lake. *S. Gothard*, near the station, *Swan*, *du Rigi*, *Englisherhof*, *Schweizerhof*, *Lucernerhof*, *National*.

*Pensions* of the first class are numerous in Lucerne and its environs, as well also in all the villages along the lake, offering an unlimited choice of charming retreats to the summer visitor at prices from 5 to 10 frs. per day.

*Excursions*: By stmr., to Küsnacht and return, 3 hrs.; to Flüelen, 5 hrs.; to Alpnach, 2 hrs. To Rigi-Kulm, stmr. and rly., 8-10 hrs. To Pilatus, stmr. to Alpnach, thence by horse 4½ hrs., to Hotel Bellevue, 11 hrs.

*Routes*: To BÂLE, 3 hrs., \$1.20; \$0.75; see Route 23. To ZÜRICH, 2 hrs., \$0.85; \$0.60; see Route 26. To MILAN, via the St. Gothard, stmr. to Flüelen, rly. to Locarno, stmr. to Arona, rly. to Milan, 16 hrs.; also direct by rly., 8 hrs. \$5.50; \$4.50; see Route 25 to Arona, and Route 44 to Milan. To INTERLAKEN, via the Brünig, stmr. to Alpnach, diligence to Brienz, stmr. to Bönigen, rly. to Interlaken, 10 hrs., \$3. To BERNE, rly. 3 hrs., \$2; \$1.40. To PARIS, 13 hrs., \$14.20; \$10.25; see Route 23 to Bâle, thence to Paris by Belfort.

\* **Ludovisi, Villa of, Rome**; Th. 8-12; Winter only. Catalogue ¼ fr. Permit obtained through Consul.

1. *Room*: 20, Juno, very ancient; 31, Tragic Mask, formerly mouth of a fountain.

2. *Room*: \* 1, Mars Reposing; \* 7, Theseus and Æthra; \* 9, Satyr; 28, Barbarian; \* 55, Warrior; \* 45, Medusa; \*\* 41, Juno Ludovisi, the finest head of Juno known. See *Juno*.

A SECOND CASINO, distant 5 min. walk, contains a fine \* *Aurora* by Guercino. (See *Aurora*.) From the balcony a magnificent \* view of Rome.

\* **Lugano** (loo-gah'-no), *Switz.* On Lake Lugano, in the midst of wild mountain scenery; on the route from Lucerne to Milan, and also from Luino to Menaggio. See Routes 25 and 29.

\* **Lugano, Lake of, Switz.**, midway between Lakes Maggiore and Como, 16 mls. by 2, of irregular shape. Delightful scenery.

From Luino on *L. Maggiore* to Menaggio on the *L. of Como*. By tramway from Luino, 5 mls. to Ponte Tresa; thence by steamer to Lugano and Porlezza (por-let-sah), 16 mls.; thence by tramway to Menaggio, 9 mls. See Routes 25 and 29.

**Luini, Bernardo** (loo-ee'-nee), LOVINI. 1470?-1530? b.

at Luino, Italy; one of the most successful of the da Vinci school. His works are finished with great care, full of beauty, serenity, and graceful tenderness; and have often been attributed to Leonardo. His principal works are at Milan, and the adjacent Lombard cities. His Crucifixion, a noted work, is at Lugano.

The Brera has numerous frescos of his, which have been removed from the walls where they were painted. Nat. Gall., London, has his Christ and the Doctors, and the Louvre nine.

**Lurlei** (loor-lie), LO-RE-LEI, on the Rhine. See Route 20.

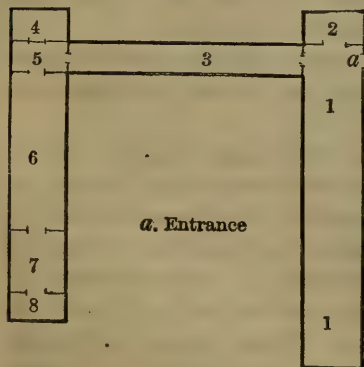
*Legend.*—The water-nymph, Lore, dwelt on the rock at Ley. Hermann, the young son of Bruno, Count Palatinate, hearing of her beauty, resolved to seek the fairy. Approaching the Ley and singing one of his sweetest songs, he beheld the beautiful Lore beckoning him on. Lost to all but the enchanting vision before him, his boat was drawn into the whirling eddies and Hermann was buried beneath the waves. The fairy was never more seen, but her voice is often heard repeating the words of the traveller.

**Luxembourg, The Palace of** (loox-em-boor), *Paris*. In the 16th cent. de Sancy erected on this site a large dwelling which was purchased by Duke d'Epinay-Luxembourg, and enlarged in 1583. In 1612, the place was purchased by Marie de Médicis, and the present structure erected in the style of the Pitti Palace, Florence, and called Palais de Médicis. Falling to her son, it was called Palais d'Orléans. It was a royal residence until the Revolution, 1791; thence a prison, in which Josephine, Beauharnais, Robespierre, Danton, and others were confined.

From 1795–1800, it was the Palais du Directoire and du Consulat; under Napoleon I., was the Palais du Sénat; in the time of Louis Philippe, it was the Chamber of Peers; under Napoleon III., it was occupied by the Senate and called Palais du Sénat; at present it is occupied by the Préfet de la Seine. The state apartments and chapel are not now open to the public.

**Luxembourg Gallery**, in the Luxembourg Palace. Daily, ex. M., summer, 9–5; winter and Sun., 10–4.

**GROUND FLOOR:** Modern Sculptures, principally of the French School, of which some are peculiar, not to say surprising, illustrations.





**FIRST FLOOR:** Picture Gallery, containing works of living artists. In consequence of constant removals and additions, the numbering is subject to such frequent changes as to render a catalogue of no value.

\***LUXEMBOURG, GARDEN OF THE**, on the s. side of the Palace, open to the public daily.

*On the l.* is the Fontaine de Médicis; on the side toward the Palace, sculptures, Acis and Galatea surprised by Polyphemus; toward the street, the Fontaine de Leda.

*To the s. of the Pal.* fountain and long basin, around which are numerous statues, among which are Adam, David, Discobolus, Gladiator, Diana, and several noted women of France.

*Beyond the gardens*, at the extreme end of the principal avenue in front of the Pal., may be seen the dome of the Observatory. Proceeding toward the Observatory, through the Luxembourg Garden and passing the gateway, we come to the English (or flower) Garden, in which at the r. is the place of execution of the Communists, 1871. At the extreme s. end of the English Garden is the Fontaine de l'Observatoire.

**Lyons** (lee-on'), the second city in Fr., pop. about 345,000; 315 mls. from Paris, and 222 from Marseilles. The city, in general, is disappointing; the streets are narrow and irregular, with tall, ungainly buildings. The more modern portions of the city are, however, very fine, as the Place des Terreaux, the Place Bellecour, and the Quays with their warehouses.

The *Place des Terreaux* is associated with the bloody scenes of St. Bartholomew, 1572, and of the Revolution, 1794, when thousands of the citizens of Lyons here suffered death.

*The Ch. of St. Irenæus* is said to have been erected over the grave of Irenæus, second Bp. of Lyons; and of the remains of thousands of Christian martyrs, under Sept. Severus, A.D. 202.

Marcus Aurelius, Claudius, Caracalla, Germanicus, St. Ambrose, St. Irenæus, and Clement IV. were natives of Lyons. It has long possessed the most extensive manufactories of silk in the world.

The city is situated at the junction of the Rhône and Saône, the former being crossed by seven bridges, and the latter by ten.

A magnificent view is obtained from the Height of Fourvières. Here is also the ch. of Notre Dame de Fourvières, which contains a miraculous image of the Virgin, and, according to Baedeker,

“is visited by over one and a half millions of pilgrims annually.” (?)

*Routes* : To PARIS, 10 hrs., \$12.50 ; \$9.30. To MARSEILLES, 7 hrs., \$8.60 ; \$6.40. To GENEVA, 5 hrs., \$4 ; \$3.

\* **Madeleine, La** (-leen), Ch. of, *Paris*. Boul. Madeleine, near Place de la Concorde ; open after 1, daily. Commenced, 1764 ; in 1806, Napoleon decreed its completion for a Temple of Glory. Louis XVIII. proposed converting it into an expiatory chapel to Louis XVI. and XVII. and Marie Antoinette. It was completed, 1842, at a cost of nearly \$3,000,000.

Modelled after the Parthenon at Athens, 350 ft. long, 147 wide, having a height of 54 ft.

The tympanum contains an alto-relievo of the Last Judgment. Central figure is the Saviour ; on the r., the elect ; the l., the condemned, for whom Mary Magdalen is making intercession.

In the insurrection of 1871, when the insurgents had been driven from the barricades, 300 sought refuge in this church, but an entrance having been effected, the entire number was put to death.

**Madonna, The** : THE VIRGIN MARY ; NOTRE DAME, Fr. ; LA VERGINE GLORIOSA, It. ; UNSER LIEBE FRAU, Ger. ; VIRGO GLORIOSA, Lat.

From the third century onward, the Life of the Virgin, in connection with that of the Child, became a favorite subject of Christian art. Under the prevailing Byzantine influences, the principals and accessories of the various subjects, assumed fixed and definite characteristics, which, in general, prevailed until the time of Filippo Lippi, when the freedom of modern art began to be manifest.

The more frequent subjects in the life of the Virgin were :

*The Nativity of the Virgin*, in which there is usually a richly furnished apartment, with neighbors, friends, and attendants.

*The Presentation of the Virgin* in the Temple, variously represented.

*The Marriage of the Virgin*, in which the priest joins the hands, or Joseph places the ring on her finger ; she is followed by a train of maidens and disappointed suitors who are breaking their wands or trampling upon them. (The wedding-ring is now in the cathedral at Perugia !)

*The Annunciation*, usually in an apartment ; Gabriel comes in from above, winged, young and beautiful ; a lily is always represented, and sometimes the Father, above in the clouds.

*The Visitation*, called also the *Salutation of Elizabeth*. The two women, and sometimes Zacharias, as priest, and Joseph, are present.

*The Nativity*, in a stable, at midnight, in winter ; Mary in apparent suffering, prior to the 14th cent., but not since ; Joseph leaning on his staff ; the ox and ass always present. In the early pictures there were also 3 angels singing ; more in the later.

*The Adoration of the Magi* (mad'-je) ; the child usually has the hand raised in blessing ; in later pictures, Joseph is present. The Wise Men, their gifts, and attendants very variable.

*The Adoration of the Shepherds*, with offerings of doves, lambs, and fruit. In some, the mother is lifting the covering from the sleeping child.

*The Purification of the Virgin*, in the Temple before Simeon, the High Priest.

*The Flight into Egypt*, variously delineated, but more commonly the Mother and Child are on an ass, and Joseph is walking beside them.

*The Return* is similar to the Flight, except that the Child, somewhat grown, is walking.

*The Repose* (none prior to the 16th cent.), angels in attendance, Mary sometimes washing linen.

*The Holy Family*, a favorite subject, pictures innumerable, sometimes only the Mother and Child, seldom more than 5 persons, the additional ones being Joseph, St. John, and Elizabeth.

*The Dispute in the Temple*, in which the sorrow of the mother is made preponderant.

*The Marriage at Cana*, not a favorite among the monks, on account of their exaltation of celibacy.

In the *Crucifixions* and *Descents from the Cross*, the mother is overcome with sorrow and in a swoon.

In the *Deposition*, she frequently supports the body, but is sometimes in a swoon.

*The Death and Assumption of the Virgin* ; the Death being frequently placed in the lower part of the picture, and the Assumption in the upper. In the Death, an angel places a taper in her hand ; in the Assumption, the Mother rises to meet her son, or he stands by her bedside to receive her spirit.

In all the earlier representations of the Mother and Child, no sentiment appears to have been indicated but that of pure adoration ; in the 16th cent., and particularly under Raphael, mater-



nal regard for her own offspring is distinctly expressed. Indeed, Burckhardt says of Raphael, that, with the single exception of the Sistine Madonna, he painted tender, loving mothers, and took his chances whether or not they should be regarded as the mother of God.

Among the masters with whom the Madonna has been a favorite subject are Raphael, Murillo, and Correggio; but Raphael, from the exceeding beauty and the great number of his pictures, has come to be regarded as the great master of Madonnas.

The term Madonna usually implies the presence of the child, whilst the term Virgin implies its absence.

**Madonnas, Raphael's.** The following list comprises, it is believed, all the known authenticated Madonnas of Raphael.

[In the South Kensington Museum, London, are two Madonnas credited to Raphael:

(Madon. No. 55.) One of which appears to be a copy, or replica, of the "*Belle Jardinière*," Louvre, No. 362. See Madon. No. 37.

(Madon. No. 56.) The other, *Madonna di Loreto*, is probably the lost Madonna referred to in No. 12. It is now owned by Dr. Lamm of Stockholm, and has been loaned to the Museum.

(Madon. No. 57.) *The Ancajani Madonna*, so-called, in the Berlin Gallery, is properly an Adoration. It is said to have been painted about 1500, for a monastery at Ferentello, Italy, which afterward came into possession of the Ancajani family, hence its name.

The Child is upon the ground; on the left, Mary, Joseph, and two angels; on the right a king kneeling and a procession of kings advancing. Above are three angels. It is doubtful if this is the work of Raphael. C. & C. refer it to Lo Spagna.]

No. 1. BERLIN.—*The Diotalevi Madonna*, Gallery, No. 147. Three figures. Child sitting on the Mother's lap. She has her left hand on the Child, and her right on the shoulder of St. John, who has his hands folded across his breast.

No. 2. BERLIN.—*Madonna coi Bambini* (Madonna with the Children), Gallery, No. 247A. Four figures. An early work. The Virgin is sitting in a rocky landscape and holding the Child, who, with John Baptist, holds a scroll. St. John, at the Mother's knee, is looking up at the Christ. Purchased at Naples for \$33,700.

No. 3. BERLIN.—*Casa Colonna Madonna*, Gallery, No. 248, from the Colonna Pal. in Rome, in which it was preserved.



No. 3.



No. 4.

Mother and Child only. The right arm of the Mother is around the Child, who is sitting on her lap and has his right hand in the neck of her dress. The Mother holds an open book in her left hand. (1507.)

No. 4. BERLIN.—*Madonna of the Thistlefinch*, Gallery, No. 141. One of Raphael's earliest works. Mother and Child only. The Mother has her left hand at his feet and her right holding an open book which she is reading. The Child, poorly drawn, is seated in her lap and holds a goldfinch in his left hand. (1504?)

No. 5. BERLIN.—*Madonna with SS. Francis and Jerome*, Gallery, No. 145. Four figures. Child sitting on the Mother's lap, both her hands clasping his body. The heads of SS. Francis and Jerome at the same height as hers; one wears a hat.

No. 6. BLENHEIM.—*\*Blenheim Madonna*, now in the Na-

tional Gallery, London, Eng. ; painted for the church of Serviti, Perugia. Four figures. The Virgin sits on a throne ascended by three steps, holding the child with the right hand, and in her left a small open book, into which the child seems gazing.



No. 5.



No. 6.

On the left, is John Bap. holding a cross and pointing with his right hand toward the Christ. Nicholas of Bari stands on the right in episcopal robes with book and crozier. (1505.)

No. 7. DRESDEN : \*\**Sistine Madonna*, Gallery, No. 80, painted about 1518 for the Monastery of San Sisto, Piacenza, Italy, whence its name. Purchased by King Augustus III. for \$45,000. Six figures.



No. 7.

The Madonna, of heroic size, is standing upon the clouds and sustaining the child, also heroic, with her arms, and looking with timid anxiety into the distance. On the left is Pope St. Sixtus, on the right St. Barbara ; below are two cupids.

This masterpiece of Raphael has, by many critics, been regarded as the first painting in the world. In force and sentiment, as an altar-piece, and in the ease and harmony of its composition, this work has hardly an equal ; whilst in the dignity and grandeur of the Divine Mother, no work can be compared with it. The peculiarly "divine" expression of the Madonna's face is due in part to an exaggerated breadth between the eyes, a characteristic which the Greek sculp-



tors were wont to make use of to give divinity of expression to the statues of their gods, and partly to the peculiar non-focusing of the eyes, by which they are made to look at no particular point, but into indefinite distance.

Saint Barbara, however devout, is apparently not wholly unconscious of personal grace.

"The head of the Virgin is perhaps nearer the perfection of female beauty and elegance than anything in painting."—*Wilkie*.

"The Madonna is one of the most wonderful creations of Raphael's pencil. There is something indescribable in her countenance, which expresses a timid astonishment at the miracle of her own elevation, and, at the same time, the freedom and dignity resulting from the consciousness of her divine situation. The Child rests naturally, but not listlessly, in her arms, and looks down upon the world with the grandest expression. Never has the loveliness of childhood been blended so marvellously with a solemn consciousness of a high calling as in the features and countenance of this Child. The eye is at first so riveted on these two figures as hardly to do justice to the dignity of the Pope, the devotion of St. Barbara, or to the rapt expression of the two angel-children."—*Kugler*.

"A veil flows from her head; she seems lost in profound thought concerning the divine mystery, which she clasps with motherly devotion; for a Child is throned in her arms whose lofty mission is foreshadowed in his childish features, while the depth and majesty of his eyes express his divinity as the Redeemer of the world. The saintly Pope Sixtus is reverently looking upward, the impressive dignity of his bearing in strong contrast with St. Barbara, who stands opposite him, with lovely demeanor, her graceful head bowed and her eyes downcast before this revelation of power and glory. The two enchanting angel-boys, leaning on the lower division of the picture, give the last touch of beauty to this magnificent work. It may be said that, in this picture, Raphael has united his deepest thought, his profoundest insight, his completest loveliness, which is, and will continue to be the apex of all religious art."—*Lübke*.

No. 8. FLORENCE.—*Madonna del Baldacchino*, Madonna of the Canopy, Pitti Gallery, No. 165. Ten figures. The Virgin, holding the Child, is seated upon an elevated throne; on the right are SS. Peter and Bruno, on the left SS. Augustine and Anthony. Above are two angels holding back the curtains of the canopy or *baldacchino*; below are two boy angels with a scroll of music.



No. 8.

The picture was commenced by Raphael, 1508; the angels and St. Bruno were added by another artist about 1514, and the canopy about 1700.

No. 9. FLORENCE.—\**Madonna del Cardellino*, Madonna of the Goldfinch, Uffizi, Tribune, No. 1129. Three figures. The Virgin, holding a book, is seated on a rock in the foreground of a pleasant landscape, with trees on either side in the distance. The



No. 9.



No. 10.

child John, on the left, is presenting a goldfinch to the child Christ, who stands between his Mother's knees. (About 1506.)

"There is the Madonna of the Goldfinch, pure and candid, like an angel whose soul is a bud and not yet in bloom."—*Taine*.

No. 10. FLORENCE.—\**Madonna del Granduca*, Pitti Gall., No. 266. Two figures. Half-length standing figure, Mother holding the Child upon her left arm, with her right hand against his side; Child's left hand at the neck of the Mother's dress. (1504.)

"Although slightly and very simply painted, especially in the nude parts, this picture excels all Raphael's previous Madonnas in the charm of profound feeling.

We feel that no early painter had ever understood how to combine such beauty with so intense an expression."

—*Kugler*.



No. 11.

"Five or six pictures by Raphael stand out from the rest. One is that Madonna which the Grand Duke took with him on his travels. . . . A small diaphanous white veil covers the fine blonde hair up to the edge of the brow; the eyes are lowered, and the complexion is of extreme purity; a delicate tint like that of the wild rose tinges the cheeks, and the small mouth is closed. She has the calmness and innocence of a German virgin."—*Taine*.

No. 11. FLORENCE.—\**Madonna dell' Impannata*. So called from the paper or cloth window. Pitti Gall., No. 94. Five figures. Executed partly by Raphael. On the left are Elizabeth and another saint. The Child rests partly in the

Mother's arms with one foot on the knee of Elizabeth, toward whom he is looking; one hand at the neck of his mother's dress; John is seated at the right, pointing with his left forefinger to the Christ. The figure of John is a later addition.

"The incident is most charming; the two women have brought the Child, and hand it to the mother, and while the boy turns, still laughing, after them, he takes fast hold of the mother's dress, who seems to say, 'Look, he likes best to come to me.'"—*Burckhardt*.

No. 12. FLORENCE.—*Madonna di Loreto*. The original of this picture has long been supposed to be lost, and it was only known from a copy in the Louvre, No. 378, and one in possession of Mr. Lawrie, of Florence. Recently, however, the original is believed to have been found in Stockholm, having been taken to Sweden at the beginning of the century. Three figures. The Mother is lifting with her right hand the covering from the Child, who apparently has just awakened from sleep upon a pillow; both his hands are raised to meet his Mother's. Joseph's head appears over her left shoulder. (See Nos. 39, 41, 54.)



No. 12.



No. 13.

No. 13. FLORENCE.—\*\**Madonna della Sedra*, Seggiola, the Chair Madonna, Pitti Gall., No. 151. Three figures (1516). Copy in Dresden, No. 83.

"She is a beautiful Grecian or Circassian Sultana; her head is covered with a sort of turban, while striped oriental stuffs of bright colors and embroidered with gold wind around her form; she bends over her child with the beautiful action of a wild animal, and her clear eyes, without thought, look you full in the face."—*Taine*.

"The most beautiful picture in the world, I am convinced, is Raphael's *Madonna della Seggiola*."—*Hawthorne*.

"The rare beauty of these little infantile forms, and sweet, holy, motherly expression of the mother, the lovely tenderness of the attitude, and, withal, the wondrous expression of beauty upon the children's faces, one can only see in the painting, for no idea of its artistic power can be had from any engraving I ever saw."—*Guild*.

No. 14. FLORENCE.—\**Madonna of the Well*, Uffizi, Tribune, No.



1125. Three figures. The Virgin seated, with her right arm around the Child who stands in her lap; he has his left arm about the Mother's neck, and the right in her dress; he turns his head toward St. John, who holds in his left hand a cross and in his right a papyrus scroll with the inscription *Ecce Agnus Dei*, which he extends to the Christ. In the background, at the left, is a fine landscape in which are the ruins of an old castle and several figures about a well.



No. 14.

Cardellino of Florence. Regarded by C. & C. as a copy.

No. 16. GENOA.—\**Madonna della Rovere*, Palazzo Bianco; so named from the oak under which the holy family is reposing. It is a replica, with some variations, of the *Madonna de la Maison d'Albe*, in St. Petersburg. See No. 46.

No. 17. LONDON.—\*\**The Bridgewater Madonna*, in the Bridgewater Gallery, formerly in the Orleans Coll., and known as *La plus belle des Vierges*; Mother and Child only. The Child, stretched across the Mother's lap, rests his head against her left shoulder. Her left hand is against his thigh and her right near his shoulder. Imperfectly preserved. (1512.) Copies exist in the Nat. Gall., Berlin Gall., and Naples.

No. 18. LONDON.—*Madonna of the Palm-tree*, *La Vierge au Palmier*, in the Bridgewater Gallery, No. 35, formerly in the Orleans Coll. Three figures; the Mother on the left, beneath a palm-tree, is holding by his girdle the Child who, seated in her lap, is reaching for some flowers which Joseph is presenting as he leans upon his staff. Circular picture, full length figures; that of Joseph of doubtful authenticity. (1506.)



No. 17.

No. 19. LONDON.—*Madonna del Passeggio*, Bridgewater Gallery, was formerly in possession of the Duke of Urbino, Philip II. of Spain, Emp. Rudolph of Ger., Gustavus Adolphus, Queen



No. 18.



No. 19.

Christina of Sweden, Duke of Braciano, and the Duke of Orleans. Four figures. The Mother is standing in a pleasant field and clasping with her left hand the left arm of the Child standing in front. The child John with the cross, upon the left, has his face near the Christ's. At a distance on the left in the background, near two trees, is Joseph half hidden by a hill. Attributed by some to Fr. Penni. Several repetitions.

No. 20. LONDON.—\*\**Garvagh* or *Aldobrandini Madonna*, Nat. Gall., No. 744. Three-figures. The Child, reclining against his Mother's right arm, is presenting with his right hand a flower to John Bap., who has raised his left hand to receive it. The Virgin, half length, has her left arm around the youthful John. (1509?)

No. 21. LONDON.—\**La Vierge aux Candélabres*, Madonna of the Candelabra, in possession of Hon. Mr. Johnstone, London; formerly in the Borghese Pal., Rome, afterward owned by Lucien Bonaparte, the Duke of Lucca, and Mr. Monroe of Eng. Exhibited in N. Y. 1883.



No. 20.

A circular picture of the Mother and Child, and an indistinct face on either side, as also a burning lamp. The Child is

sitting on its Mother's lap with both hands upon her neck. Her left hand rests against his body. (1515?)

No. 22. LONDON.—\**Ecce Agnus Dei* (Behold the Lamb of God),



No. 21.



No. 22.

La Vierge à la légende, in possession of the Hon. Mr. Johnstone, London. Three figures. The Child, in its Mother's lap, is holding in his left hand one end of a scroll, the other end of which is held by John, who is standing on the left. (About 1517.)

No. 23.—*Colonna Madonna*, Eng., executed for the convent of S. Antonio, Perugia; afterward came into possession of the Colonna family, the King of Naples. In



No. 23.

general composition much like the del Baldacchino. Seven figures. The Virgin seated upon an elevated throne beneath a canopy, is holding the Child up on her right side. Upon either side in front, is a saint with a book, that upon the right with a sword also, behind each of these upon the throne steps, is a female figure presenting a palm branch, while upon the throne dais on the right is the child John with hands clasped looking up to the Christ.

No. 24.—Formerly the *Rogers Madonna*, from the Orleans Coll. Two figures; the Virgin half length, much injured. The Mother is half hidden by a parapet upon which the Child is standing with his arms around the Mother's



neck. Her right hand clasps his right foot, her left is upon his waist. (1512.)

No. 25. PANSHANGER, ENG., seat of Earl Cowper.—\*\* *The Panshanger Madonna*. Two figures. Child seated on a pillow



No. 24.



No. 26.

in the Mother's lap, with the left hand pushed into her bodice; her left hand is raised near his. (1508.)

"Borders on mannerism in the fractious expression of the child. The countenance of the Madonna is, however, extremely sweet."—Kugler.

No. 26. PANSHANGER, ENG.—\* *The Pink Madonna*. Two figures. The Child, seated upon a pillow in the Mother's lap, has a pink in his left hand, the right resting on the Mother's left. She also holds a pink in her right. (About 1505.)

No. 27. MADRID. —\*\* *Madonna of the Lamb*. Madonna del Cordero, Prado, No. 364, formerly at the Escorial. Three figures. On the left, the Child astride a procumbent lamb, is looking up to Joseph, who bends forward toward him with both hands clasping a long staff. Between them is the Virgin with both hands upon the Child's shoulders. (1507.)



No. 25.

"This is one of the gems of the master ; and the original of many inferior replicas. The head of Joseph is exquisite."—*Eastlake*.

No. 28. MADRID.—*Madonna of the Oak*, or *Madonna of the Lizard* ; *Madonna della Lucertola* ; *Madonna del Lagarto*, Prado, No. 371. Four figures beneath an oak tree. On the left, John and the Christ are holding a scroll bearing the words "*Ecce Agnus Dei*," and both also have one foot upon the cradle. The Virgin is holding the Child upon her lap, while her left arm rests upon a piece of antique sculpture, upon which Joseph is also leaning with one hand at his chin. (1517.) Copies in St. Petersburg, and the Pitti, Florence.



No. 27.

No. 29. MADRID.—*Madonna of the Pearl*, *La Perla*, Prado,

No. 369. Five figures. The Virgin has her left hand resting on the shoulder of St. Anne, and her right upon the thigh of the Child, who, partly resting in her lap, stands with one foot in his cradle, with both hands extended toward John. In the background at the left is Joseph, at the right, a walled city.

This picture was in the collection of Chas. I. of Eng., and was sold by Cromwell to the Spanish Ambassador for Philip IV. of Spain. The reported exclamation of Philip on seeing it, "This is my pearl," has given it a reputation which the work seems never to have warranted. Kugler says that it has been greatly over-estimated, and that portions of it are believed to be by Romano. (1518.)

No. 30. MADRID.—\*\* *Madonna del Pesce*, or *Madonna of the Fish*, Prado, No. 365. Five figures. The Madonna, seated, is holding the Child in her arms ; upon the left an angel is present



No. 28.

ing Tobias, who, kneeling upon one knee, holds a fish in his right hand. Upon the right, book in hand, is St. Jerome kneeling, his lion at his feet. (1513.)

No. 31. MADRID.—\* *Madonna of the Rose*, La Rosa, Prado, No. 370.

No. 32. MUNICH.—\* *Madonna Canigiani*, Old Pinakothek, No.



No. 29.



No. 30.

1049. Five figures. The composition of this picture is somewhat artificial in its pyramidal structure. Joseph leaning upon his staff stands as the apex; seated below are the Madonna and Elizabeth facing; and below and between them, the Child and John holding a scroll. In the background is a pleasing landscape. Obtained by Elector Wilhelm as a part of the dowry of the Princess de Medici. (About 1507.)

No. 33. MUNICH.—\*\* *Madonna della Casa Tempi*, or Madonna of the Temp family; Old Pinakothek, No. 1050. Two figures, two-thirds length. The Madonna standing is fondly clasping the Child in her arms, while his face rests against hers.

Purchased by Louis I. in 1829. (About 1507.)

No. 34. MUNICH.—\* *Madonna della Tenda*, named from the curtain; No. 1051. Three figures. The Madonna seated, with the right side toward the beholder, the face showing in profile. She embraces the Child with her right arm. The right arm of the



No. 32.



Child rests along the Mother's. The face of John, directly behind the head of the Child, is partly hidden. A replica is in the Turin gallery. See No. 50.

No. 35. NAPLES.—*Madonna col divino amore*, Nap. Mus., Sala



No. 33.



No. 34.

Grande, No. 22. Five figures. The Child, sitting on the Mother's lap, has the right hand raised in blessing. John is kneeling before him with his right hand upon his heart, and his left holding a cross.

The Virgin has her hands devoutly clasped, and Elizabeth is sustaining the uplifted arm of the Child. Joseph appears in the background on the left. Attributed by some to Romano, but Kugler regards it as genuine. (1512 ?)



No. 35.

No. 36. NAPLES.—*Madonna della Gatta*, Madonna of the Cat, Sala Grande, No. 5. Five figures. Supposed by Kugler to be a copy by Romano of the Madonna of the Pearl (see No. 29), the principal variation being in the architectural background, and in the addition of the cat and plate on the floor at the right.

No. 37. PARIS.—\*\**La Belle Jardinière*, Madonna in the Garden; Louvre, No. 362. Three figures. The Madonna is sitting in the midst of a pleasing landscape, with the Child standing on both feet at her right knee, and John kneeling at the left. The Child has his left hand in hers, and the right against her knee. John has his right grasping the cross, and his

left on his knee. Raphael painted two replicas of this work; see No. 51. (1507.) Copy in Dresden, No. 85.

No. 38. PARIS.—*Madonna au Berceau*, Madonna of the Cradle;



No. 36.



No. 37.

Louvre, No. 365. Four figures. The Virgin, seated upon the ground beneath some trees, sustains the Child, who stands in his cradle and caresses the cheeks of John with both hands. Has been attributed by some to Romano, and by others to Garofalo.

No. 39. PARIS.—*La Vierge au Diadème*, *La Vierge au Voile*; Louvre, No. 363. Three figures. The Madonna kneeling in a landscape is lifting a veil from the sleeping Child, whilst her left rests across the shoulders of John, who is kneeling with clasped hands. Picture is much injured. Executed only in part by Raphael.

No. 40. PARIS.—*Madonna of Francis I.*; Louvre, No. 364. Seven figures. The mother is supporting the Child, who stands with the left foot in his cradle. Behind him, to the right, is John, with clasped hands, sustained by Elizabeth. Back of this group are two angels, one of whom is about crowning the Virgin with a wreath. Joseph in the background, on the left, supports his head with his right hand.



No. 38.

No. 41. PARIS.—*Madonna de Loreto* ; Louvre, No. 378. Three figures. See Nos. 12, 39, 54.

No. 42. PARIS.—*Orléans Madonna*, now in possession of the



No. 39.



No. 40.

Duke d'Aumale. *Madonna and Child only*. The Mother is holding the Child on her lap, with her left hand clasping his right foot ; he has both his hands in the neck of her bodice. (1507?)

No. 43. PERUGIA.—*Alfani Madonna*. The Madonna is holding the Child, who stands in her lap. Above in the corners are two cherub heads.



No. 42.

No. 44. PESTH.—*The Esterhazy Madonna* ; Gallery, IV., No. 180. Three figures. The Madonna is supporting with her right arm the Child, who is seated upon a wall and leaning forward, with his right arm outstretched toward St. John, who is kneeling on the left knee with his face turned away reading a scroll in his right hand. A walled city with towers appears in the left horizon. A copy

is in the Wendelstadt Gallery in Frankfort-on-the-Main.

No. 45. PETERSBURG, ST.—*\*Madonna with the Beardless Joseph* ; Hermit., No. 37. Small picture of three figures, half length. The Child, seated on its Mother's lap, turns to look up at Joseph, who is at the right with his hands crossed on the top of



his staff. The Child has his left hand at the neck of the Mother's bodice. Picture finished with the greatest care. (1506.)

No. 46. PETERSBURG, St.—\**Madonna Casa d'Alba*; Hermitage, No. 38. Circular picture, containing three figures. The Madonna is seated in a pleasant landscape, holding in her left hand a book closed upon the forefinger. The Child, standing with one foot upon the ground, leans against her, holding St. John's cross in his right hand. John is kneeling on the left. A replica, *Madonna della Rovere*, is in Palazzo Bianco, Genoa; a copy also in the Pal. delle Torre, Ravenna.



No. 45.

No. 47. PETERSBURG, St.—*Madonna Casa Conestabile*; Hermit., No. 36E; a circular picture of Virgin and Child only.

The Virgin, half length, standing, sustains the Child on her hands, holding at the same time in her right a book from which she is reading, and into which the Child is intently gazing, his right hand holding the book. (About 1504.)

No. 48. PETERSBURG, St.—\**Madonna del Lagarto*; Hermitage,



No. 44.



No. 46.

No. 43; a replica or copy of the *Madonna of the Oak*, at Madrid. See No. 28. Now generally believed to be the work of G. Romano.

No. 49. ROME.—\**Madonna di Foligno*, La Vierge au Donataire, Vatican Gall. Seven figures. The Madonna, holding the Child, is seated upon the clouds above the distant city of Foligno, and



No. 47.



No. 51.

surrounded by angels. Upon the left are John Bap. and St. Francis; upon the right, Sigismondi Conti, the donor, and St. Jerome. Between these groups stands a cherub with a tablet.

A rainbow encircles the city, whilst a thunderbolt or bomb falls upon it. (1511.)



No. 49.

"The Madonna and the Child also, who turn to the donor, are in attitudes which, however graceful, are not perhaps sufficiently dignified for the majesty of the Queen of Heaven. The expression of the Madonna's countenance is extremely sweet, but belongs more to the gentle woman than to a glorified being."—Kugler.

No. 50. TURIN.—*Madonna della Tenda*, Acad. delle Scienze, No. 373; a replica (or copy) of the picture at Munich. See No. 34.

No. 51. VIENNA.—*Madonna aux Herbes*, Virgin in the Meadow; Belvedere. This is a replica of the Belle Jardinière in the Louvre. See No. 37. Three figures. The

Madonna sitting in a pleasant landscape, with the left hand upon the Child, who stands before her bending forward toward the

kneeling St. John, whose cross he clasps with his right hand. (About 1506.)

No. 52. VIENNA.—*La Riposo*, The Repose ; Belvedere. Four figures. The Virgin, kneeling, bends forward with the Child to-



No. 52.



No. 53.

ward St. John, who, kneeling, holds some fruit with his left hand. Joseph takes John by the left arm as if to bid him rise. In the background the nose of an ass may be seen beneath the palm leaves.

No. 53.—*Madonna among Ruins*. Four figures. Madonna, Child, and St. John, in a field, with a ruined arch on the right. The Madonna, full length, standing, with her right hand touches the Child, who is seated upon a piece of sculpture. St. John is kneeling upon the left, and holding his cross with both hands. Joseph, in the background under an arch, on the right. A walled city appears in the horizon on the left. This picture is probably at St. Petersburg.



No. 54.

No. 54. *La Vierge au Silence*. Three figures. The Mother is kneeling in a landscape, and lifting with her right hand a veil from the sleeping Child ; her other hand rests upon the waist of John, who kneels upon both knees at her left, and with his right hand points to the Christ, whilst his left rests upon the Mother's knee. In the distant horizon on either side is a village.

The location of this picture is unknown.



Nos. 55, 56, and 57. See p. 208.

**Madrid and Spain.** See p. 570.

**Magdalen**, represented in art as a beautiful young woman under penance for the evil life over which she is supposed to be penitent. She is usually represented partly draped, frequently lying on the ground in a cave or some secluded place reading, with a skull near by.

**\*\*I. BATONI'S MAGDALEN**, Dresd., No. 143; a full-length figure lying upon the ground, with the hands clasped and the hair falling and covering part of the bust. This and the following picture in this same gallery have long divided opinion as to their relative merits.



Magdalen—Correggio.

**\*\*II. CORREGGIO'S MAGDALEN**, Dresd., No. 170; a small picture of exquisite beauty.

"The Reading Magdalen is one of the most bewitching creations of art. She lies upon the ground, her blue drapery relieved against the sombre green of the landscape. Her head is

leaning on her hand, and her golden hair floats down her shoulder and veils her bosom. Her drooping eyes are attentively fixed upon her book, and her alabaster vase is on the turf beside her.

"This little gem of the gallery, so exquisitely painted, has always found most enthusiastic admirers. We are told that the princes of Este carried it with them in all their journeys, and that the King of Poland kept it under lock and key, in a frame of jewelled silver. It was once stolen from the Dresden collection, and is now securely fastened to the wall."—*Radcliffe*.

**III. GUIDO'S MAGDALEN**, bust only, head raised and eyes upturned. Louvre, 319; Nat. Gall., 177; Liecht., No. 23.

**IV. TITIAN'S MAGDALEN**, Pitti, No. 67.

"The picture beams with betraying and bewitching beauty. The luxuriant fulness of the figure, the rich, ripe cheek, the eyes whose passionate fire is not quenched by the tears which fill them, and the wealth of golden hair—such hair as none but Titian could paint—have more of earth than of heaven, and breathe an atmosphere of mortal enchantment, which fascinates and fixes the wandering gaze."—*Hillard*.

"This Magdalen is very coarse and sensual, with only an impudent assumption of penitence and religious sentiment, scarcely so deep as the eyelids; but it is a splendid picture, nevertheless, with those naked, lifelike arms, and the hands that press the rich locks about and so carefully permit those voluptuous breasts to be seen. She a penitent! She would shake off all pretence to it as easily as she would shake aside that clustering hair."—*Hawthorne*.

**\*\*V. CARLO DOLCI'S MAGDALEN**, Uffizi, No. 186. Half-length figure ; face of great sweetness and beauty, upturned but not unpleasantly ; large, full, and expressive eyes ; hair falling in curls over both the shoulders ; hands crossed over the breast, the right holding a vase. Penitent, no doubt, but conscious she is pretty.

**\*\*VI. MURILLO'S MAGDALEN**, Berlin, No. 408. Bust partly covered by the luxuriant tresses which fall upon both the shoulders, otherwise nude. Face upturned, right shoulder only visible. Remarkable for the soft voluptuous tone of beauty pervading the entire figure.

**Magi, The** (mad'-jee), **THE THREE KINGS**. In the fourth cent. Empress Helena discovered the bones of the Magi, and took them to Constantinople. About seven hundred years afterward, during the First Crusade, they were again discovered and taken to Milan, whence they were carried by Barbarossa to Cologne, where they continued their miraculous energies.

These kings were Jaspas or Caspas, who brought gold from Tarsus, represented in art as very old with gray beard ; Melchior, who brought frankincense from Arabia, as of middle age ; and Balthasar, who brought myrrh from Ethiopia, as young and sometimes black. See *Cologne Cath.*, Chapel of the Three Kings.

**Majolica** (may-yol'-i-ca). See *Pottery*.

**Malmaison** (mal-may-soh), Rueil ; ten mls. from Paris, by rly. from sta. St. Lazare ; 1 ml. from station. Château where Josephine resided after her divorce, in 1809, and where she died, 1814. She was entombed in the church of Rueil. The château was occupied for a brief time by Napoleon I., in 1815, immediately after Waterloo.

**\* Mamertine Prison, The** (mam'-er-teen), *Rome* ; adjacent to the Arch of Sept. Severus, in the Forum. Over the prison now stands the ch. of S. Pietro in Carcere, through which entrance is made. The prison consists of two cells excavated in the solid rock, one above the other. The upper, called the Mamertine, constructed by Ancus Martius, B.C. 600, is about 16 ft. deep and 20x30 in size ; the lower, called Tullium, from Tullius, a spring, constructed by Severus Tullius, B.C. 578, is spherical and about 20 ft. in diam. There was formerly no entrance to either of the cells, except an opening at the top, through which the condemned were let down into the upper cell, through the floor of which a similar opening led to the lower one. A modern stairway has been constructed for visitors.

There seems to be no doubt among antiquaries that these are the Mamertine prisons of ancient Rome, and that here occurred the many tragedies related by Roman historians; that here the Decemvirs, Appius Claudius, and Oppius, committed suicide; that Jugurtha was starved to death by Marius; that Vercingetorix, the brave leader of the Gauls; Sejanus, minister of Tiberius; the accomplices of Catiline; and Simeon Barjoras, the last defender of Jerusalem, were all put to death.

From a staircase in front, Cicero announced the execution of the Catiline conspirators, and near the same the Emp. Vitellius was murdered. Church legends state that Peter and Paul were here imprisoned. A pillar is shown to which they were for months chained; also an indentation in the stone wall where the jailer thrust Peter's head; and the spring which burst forth miraculously to enable Peter to baptize his jailers. (The spring is mentioned by Plutarch as existing a century and a half prior.)

"Methinks there cannot be in the world another such an evil den, so haunted with black memories and indistinct surmises of guilt and suffering."—*Hawthorne*.

**Mantegna, Andrea** (-tain'-ya), 1431-1506, b. near Padua, *Italy*; was the pupil of Squarcione; married the daughter of Jac. Bellini; became the greatest painter of his time in northern Italy. In invention, perspective, foreshortening and color, his work is that of a master.

Among his best works are an Entombment, in the Vatican; a Parnassus and a Madonna, in the Louvre; and a series of nine pictures—The Triumph of Cæsar—at Hampton Court; much injured by restoration. He was eminent as an engraver as well as a painter, "being the first who engraved his own designs."

"No more remarkable painter ever lived. In power of drawing the human figure, he is almost unrivalled, though occasionally his figures are too long."—*Kugler*.

**PRINCIPAL WORKS:** Belv., nine; Bergamo, 187, and a portrait; Berlin, 27, 29, 9?; Brera, 301, 187; Doria, II. 15; Frank., 13; Hamp. Ct., 797; Louvre, 250-1-2-3; Madrid, 295?; Mantua, Castella di Corti, Frescos; Munich, 549?; Naples, Lomb. Sch., 46; Nat. Gall., 274, 902; Perugia, 437; Sciarra, portrait; Turin, 355?; Uffl., 1025, 1111, 1121?; Vat., a Pietà; Venice, 273.

**Marat** (mah-rah'), one of the leaders of the Reign of Terror in France, was stabbed by Charlotte Corday, at No. 20 Rue de l'École de Médecine, Paris.

**Marcellus**, (1) M. CLAUDIUS, a distinguished general of the 2d Punic War; conquered Syracuse; 5 times consul; d. B.C. 208. (2) M. CLAUDIUS, consul B.C. 51; enemy of Cæsar; mentioned



in Cicero's oration, *Pro Marcello*. (3) C. CLAUDIUS, bro. of No. 2, also an enemy of Cæsar, consul B.C. 49. (4) C. CLAUDIUS, cousin of the two preceding; consul B.C. 50; enemy of Cæsar, but pardoned after Pompey's defeat. (5) M. CLAUDIUS, son of No. 3 and Octavia, niece of Augustus; adopted by Aug. and married his daughter Julia B.C. 25. He had been selected by Aug. as his successor, but he died B.C. 23.

**Marcellus, Theatre of, Rome**, Via Montanara; commenced by Julius Cæsar, completed by Augustus, and dedicated to Marcellus B.C. 13. Had seats for 30,000; was injured in the burning of Rome by Nero; restored by Vespasian; burned again in time of Titus and restored by Sept. Severus; converted into a fortress 1086. Pope Urban II. took refuge here 1099, and died here 1118. About 1220 it came into the possession of the Savelli, who retained control of it until the extinction of the family, 1712, when it was purchased by the Orsini, to whom it still belongs.

The earth has accumulated to the height of 12 ft. above the original base. The exterior is much like the Coliseum, which appears to have been modelled after it. The arcades are now occupied as shops.

**Maria, S., degli Angeli**, ch., *Rome*. See *Angeli*.

**Maria, S., del Carmine**, ch., *Florence*. See *Carmine*.

**Maria, S., Maggiore** (san-tah-mah-ree'-ah-mad-jo'-re), basilica, *Rome*, Via Quattro-Fontana, midway between the Pi. di Spagna and the Porta Maggiore; called Maggiore from its being the largest church dedicated to the Virgin. It is also the third basilica in rank, and was founded 352. The site was designated by a miraculous fall of snow in this place in August, the ceremony in commemoration of which occurs Aug. 5th, when a shower of white rose-petals is thrown from an aperture in the ceiling.

It has been rebuilt and renovated, the last time, 1743, until nothing remains of the ancient structure, though its basilica style is the best preserved of any in Rome.

*In the portico* is a statue of Philip IV. of Spain. The high altar is a porphyry sarcophagus, containing the remains of the Evangelist Matthew.

*In the nave*, l., tomb of Nicholas IV.; r., Clement IX. "The mosaics in the upper wall of the central nave, dating 450, are biblical subjects, but taken from Trajan's column." In the Cappelle del Crocifisso, are five boards of the Manger of Bethlehem. The \*Sistine Chapel, in the r. transept, richly decorated, contains

the tomb of Sixtus V. On the opp. side of the ch. is the \*Borghese Chapel, 1608, containing a painting of the Virgin, by St. Luke, which St. Gregory the Gt. carried in procession to arrest the plague, 590. In this chapel are the monuments of Paul V. and Clement VIII., who condemned the Cenci family.

*In front of the basilica* is a magnificent column, found in the Basilica of Constantine, the shaft of which, 47 ft. in length, erected here 1595, is now surmounted by a statue of the Virgin. Near by is a cannon, surmounted by a cross, in commemoration of the abandonment of Protestantism by Henry IV. of France.

Pope Pius IX. selected this ch. as his last resting-place, and constructed a magnificent tomb beneath and in front of the high altar. In the Pi. is an obelisk erected by Sixtus V. See *Obelisks*.

**Maria, S., sopra Minerva** (mah-ree-ah), ch., *Rome*, near the Pantheon, upon the site of a temple of Minerva, the only Gothic ch. in Rome, 1280; rebuilt, 1370. On the l. of the high altar is Michael Angelo's celebrated \*\* statue of Christ; beyond the choir, on the l., is the tomb of Fra Angelico. *In the choir* are the tombs: r., Clement VII; l., Leo X., the two Medici. *Right transept*, l., tomb of Paul IV., the founder of the Inquisition. This ch. has also the additional notoriety of being the theatre of the disgraceful trial of Galileo.

**Maria, S., Novella**, ch., *Florence*, on the Pi. S. M. Novella, an elegant structure in the German Gothic style, called by M. Angelo his "bride." *Interior*: r. \*the Trinity, the Virgin, St. John, *Masaccio*. *S. Transept*: Mon. to Patriarch Joseph of Constantinople, who died while attending the great Council of 1439.

*Capella Rucellai*, Cimabue's \*\*Madonna, one of the three only known authentic works of this master.

In the chapel of Filippo Strozzi are frescos by Filippino Lippi. In the choir, \*frescos by Ghirlandaio. The chapel to the l. of the choir contains the noted wooden crucifix carved by Brunelleschi, in competition with Donatello. *Left transept*, Strozzi Chapel, frescos by Orcagna.

In the *Sacristy*, \*fountain by della Robbia. In the *Cloisters*, frescos by Orcagna and Ucello. The *Spanish Chapel* is decorated with \*frescos of the 14th century.

**Maria, S., in Trastevere**, ch., *Rome*, in the Pi. S. M. in Tr. Supposed to be the earliest ch. in Rome dedicated to the Virgin; founded 224; rebuilt 340, and almost entirely reconstructed, 1139.

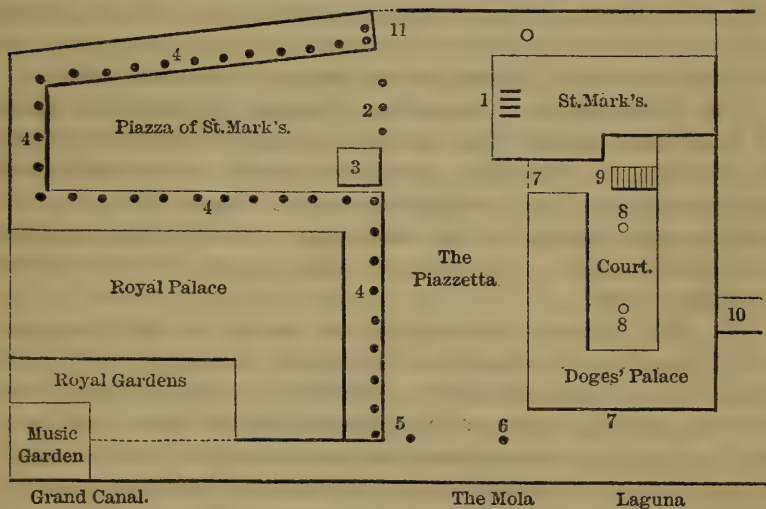
Between the doors is the stone said to have been attached to St. Calixtus when he was thrown into the well.

On the ceiling is an Assumption, by Domenichino ; and in the Sacristy is a Virgin, by Perugino. Lanfranco is here entombed.

**Marius, Caius**, b. B.C. 157, celebrated Rom. general ; was 7 times consul. In the civil war, upon his defeat by Sulla, he fled along the coast of Italy, and was found in a marsh. Being liberated, he went to Carthage, but being denied refuge, he returned to Italy. Cinna, the friend of Marius, having gained a victory, they marched in triumph to Rome, where Marius caused a most frightful slaughter of his enemies.

**\*\* St. Mark's Cathedral**, SAN MARCO, *Venice*; founded, 828 ; burned, 976 ; rebuilt in the following century ; consecrated, 1111 ; and erected into a cathedral, 1807.

It is constructed in the Byzantine style, in the shape of a



### ST. MARK'S SQUARE.

- |                            |                                       |
|----------------------------|---------------------------------------|
| 1. The four Bronze Horses. | 7. Entrance to the Court.             |
| 2. The Flagstuffs.         | 8. Bronze well-curbs.                 |
| 3. Campanile.              | 9. Giants' Staircase. Entrance to the |
| 4. Colonnade.              | Palace of the Doges.                  |
| 5. Column of St. Theodore. | 10. Bridge of Sighs.                  |
| 6. Column of the Lion.     | 11. Clock Tower.                      |

Greek cross, each arm being covered by a dome, and has, it is estimated, over 500 columns, mostly brought from the East.

THE BRONZE HORSES over the principal entrance were formerly supposed to be the work of Lysippus, and to have been



brought from Alexandria to Rome by Augustus; now, however, believed to be of the time of Nero. They stood successively upon the arches of Nero, Domitian, Trajan, and Constantine, in Rome. Afterward they were carried by Constantine to Constantinople, thence brought to Venice by Zeno, 1204; taken by Bonaparte to Paris, 1797, and placed upon the Arc du Carrousel; restored to Venice, 1815.

**THE VESTIBULE.**—In the pavement of the vestibule at the central door is a slab of red and white marble, marking the place of the reconciliation of the Emp. Fred. Barbarossa with the Pope. Over the door is a mosaic of St. Mark in his pontifical robes, from designs by Titian. On the r. of the vestibule is the Zeno Chapel, with the magnificent tomb of Card. Zeno, 1505. The r. door of the vestibule was brought, 1203, from St. Sophia, at Constantinople. The central door, in 48 sections, with silver figures, is Venetian of the 12th cent. The 8 columns adjacent were brought from Constantinople, 1205. In the n. corridor are tombs of 3 Doges, and of Manin, a Venetian patriot.

**THE INTERIOR** is of exceeding richness, the pavement being of tessellated marble, the columns of most costly marble, and the vaulting all of mosaic, upon gold ground. Over the central door, mosaic of Christ, St. Mark, and the Virgin, 10th cent., the most ancient mosaic in the cathedral. The building contains over 40,000 sq. ft. of mosaics, of various ages, but all in the Byzantine style.

*The High Altar* is covered by a canopy of verd antique. The Pala d'oro, or altar-piece, is wrought in enamel and jewels upon plates of gold and silver—uncovered only on high festivals. Beneath the high altar are the remains of St. Mark; on the r. are 2 alabaster columns, from Solomon's temple; at the sides, 8 bronze statues—4 Evangelists and 4 Doctors of the Ch.; upon the screen are the 12 apostles, St. Mark, and St. Mary.

**RIGHT TRANSEPT.**—The treasury contains covers of the books of the Gospels from St. Sophia at Constantinople, a vase with blood of the Saviour, a silver column with a bit of the true cross, portion of the skull of St. John in an agate cup, and the episcopal chair of St. Mark.

**LEFT TRANSEPT.**—In the Chapel of the Madonna is a mosaic of the history of the Virgin. In the Chapel of St. Isidore is a mosaic of the genealogical tree of the Virgin.

**THE BATTISTERO** (bat-tis-tay'-ro), r. aisle, contains a large

bronze font, 1545; above is J. Baptist, to the l. of the altar the head of J. Baptist and the stone on which he was beheaded. From this room we enter the \*Zeno Chapel, rich in bronzes.

\* **Mark's, St., Piazza of** (pee-at-za), the grand central point of Venice, is an irregular square about 600 ft. in length, 200 ft. wide on the w. and 300 on the e. The eastern side is terminated by St. Mark's, the Campanile, and the Doges' Palace; the s., w., and n. sides by a continuous palatial structure, with arcades, covering a broad sidewalk, along which are shops and cafés. In summer, from sunset till midnight, the entire piazza is filled with an animated concourse of pleasure-seekers. A military band usually plays on Sun., Tu., and Th., 8-10 P.M.

The pavement of the piazza abounds with pigeons, which are said to be fed at the city expense at 2 P.M., n. w. corner of the square.

*The three flagstaffs* in front of the ch., erected 1505, formerly displayed the banners of Cyprus, Candia, and Morea, after their annexation to the republic.

THE PIAZZETTA is the small square extending from St. Mark's southward to the grand canal; on the e. is the Doges' Palace, on the w. is the Royal Palace and the library of Sansovino. At the termination of the piazzetta, on the right, is

THE COLUMN OF ST. THEODORE, and on the left, that of the WINGED LION, brought from the Grecian Archipelago, 1156. Public executions formerly took place between the columns.

THE CAMPANILE (cam'-pah-nee'-lay), in front of St. Mark's, is a tower 42 ft. square, 322 ft. in height; commenced, 911; and completed, 1590. The ascent is by an inclined plane in lieu of steps. The summit commands a magnificent view; (small fee). At the foot, bronze Apollo, Mercury, and Peace, by Sansovino.

THE TORRE DELL' OROLOGIO (*clock-tower*), to the r. on leaving St. Mark's, is surmounted by two bronze figures, called Moors, which strike the hours upon the bell—one of which, it is said, struck a workman who chanced to come within range of his hammer, and knocked him from the tower, causing his death.

**Marseilles, Fr.** See p. 572.

**Mars**, Greek ARES, *myth*; the god of war; one of the principal Olympian deities, the son of Jupiter and Juno; beloved by Venus. Among the Romans he was considered the father of Romulus, and hence the founder of the nation, and the protector of agriculture. His priests danced in full armor.

STATUES: Cap., 31 colossal, II. 17; Glyp., 91; Lat., \*; Ludo., \*1; Naples, 16.

**Mars Ultor, Temple of;** MARS THE AVENGER, *Rome*; built by Augustus in his Forum, and dedicated to Mars, who had assisted him in avenging the murder of his uncle. Some columns of the structure still remain.



Mars—*Ludovisi Villa.*

**Mar'-sy-as**, *myth*, a satyr, who, having found a flute that Minerva had thrown away, which emitted delightful music of its own accord, was so elated that he challenged Apollo to a musical contest. The Muses, who were the umpires, decided in favor of Apollo, and Mar-syas, as a just punishment for his rash presumption, was condemned to be flayed alive. Statues in the Uffizi and Vatican.

**Martin, Porte St.** (mahr-tañ; a as in hat), *Paris*; intersection of Boul. St. Denis and Rue St. Martin; a triumphal arch, erected 1674, in honor of the victories of Louis XIV. Reliefs, s. side, *Taking of Besançon*; n. side, *Capture of Limburg*; *Defeat of the Germans*. This arch, as well as that of St. Denis, was one of the last rallying points of the Communists, 1871, who here made a very stubborn and sanguinary resistance, of which the bullet-marks are still visible.

**Mary, Queen of Scots**, *Stuart*, dau. of James V., b. 1542; eight days after succeeded to the throne, and was crowned the following year; at 5 years of age, sent to France; at 16, married Francis (then dauphin, the following year King of France). On his death, two years later, she returned to Scotland. At 23, she married her cousin, Henry Stuart, Lord Darnley, who being excluded from participation in the government, became jealous of the Queen's private secretary, Rizzio, and murdered him in the Queen's presence at Holyrood Palace.

Darnley now residing separate from the Queen, in 1567, his house was blown up during the night, and he was killed. Three months later Mary married Bothwell, who was openly accused of Darnley's murder. Insurrection soon broke out, Bothwell fled to Denmark, and Mary



Mars—*Glyptothek.*



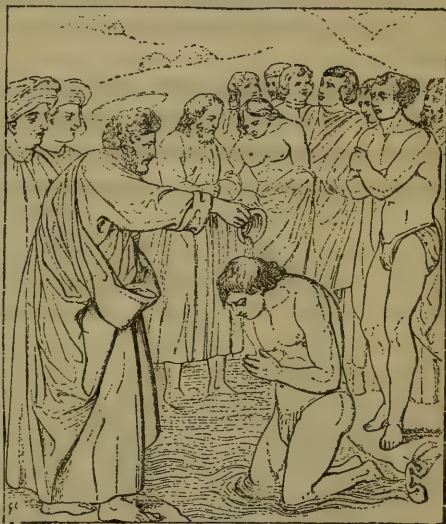
was imprisoned in Loch Levin castle. After some months she effected her escape, raised an army, but suffered defeat at Langside, near Glasgow.

To avoid falling into the hands of her enemies, she fled to England and sought the protection of Elizabeth, her cousin. As Mary was the recognized head of the papist party, who were desirous of placing her upon the throne of England, she was detained as a prisoner. It becoming evident she was cognizant of the plots against the crown, she was put upon trial for conspiracy, and, after having been imprisoned 18 years, condemned and executed in the castle of Fotheringay, where she had been so long confined, Feb. 8, 1587, aged 45. She was buried in Peterborough Cathedral, but was removed by her son, James I., 1612, to her present tomb in Henry VII. Chapel, Westminster Abbey.

**Masaccio** (mah-sat'-cho), TOMMASO GUIDI, 1401-1428; *Italy*. Like his two great predecessors, he has frequently been honored with the title of "The Father of Modern Painting." Taking up the art nearly as they had left it a century previous, by his laborious studies he placed himself in the front rank of those who extrica-

ted the art from the imperfections, vices, and technicalities which had thus far hindered its progress. He established new and most important rules of perspective; he gave to his figures attitudes, strength, vivacity, movement, and pose, to be found in the works of no one who had preceded him. Hitherto all the Italian painters had placed their figures upon the front of their feet, or apparently standing upon the toes.

In the chapel of the Brancacci, Church of S. M. del Carmine, his figure of Peter in the Baptism, nude, trembling and cold, has won admiration to the present day. This chapel, of which



Baptism—Masaccio.

Masaccio may be said to be the master, has been from his time to this the great school of Modern Painters. Here da Vinci, Perugino, Bartolommeo, Angelo, del Sarto, Raphael, and a multitude of others found the best principles of their art.

The pleasure one draws from the contemplation of the works of Masaccio, is saddened by the reflection of his death at the early age of 27, so sudden and so unlooked for as to awaken the suspicion of his having been poisoned.

"In his exceedingly short life he attained to a greatness and power of vision which have rendered his works the characteristic ones of an epoch, and his example the decisive influence in all art of the fifteenth century.

"In the Brancacci chapel, Florence, the Expulsion from Paradise has not only the earliest nude figure in Italian art, but is a composition of such beauty that Raphael adopted it in his series of Bible pictures."—*Lübke*.

PRINCIPAL WORKS: Barb., No. 67?; Flor. Acad., 36; Munich, 1150?; Uff., 1167?

**Mat-sys, Quinten, MASSYS, MESSYS, or METSYS;** 1466-1531, b. at Louvain, *Belg.* Becoming enamored of a lady whose father was a painter and had resolved his daughter should marry



Entombment—*Matsys*.

only an artist, Matsys abandoned his trade of blacksmith, betook himself to painting, and became one of the first Masters of his age. Specimens of his iron work are still preserved in Antwerp.

His paintings exhibit small perception of beauty, but great technical skill and delicacy of touch and color.

PRINCIPAL WORKS: Ant., 241-2-5-6-7-8-9; Belv., one; Berlin, 561, 574B; Bruss., Hist. of St. Anne; Dresd., 1721; Hermit., 449; Louvre, 279, 280?;

Munich, 80; Nat. Gall., 295; Nuremberg, 35?; Uff., 237.

Among his more celebrated pictures are the Two Misers in Windsor Castle, an Altar-piece, and an Entombment in the Antwerp Museum.

"There are heads in the Altar-piece not exceeded by Raphael, and, indeed, not unlike his manner of painting portraits, hard and minutely finished. The head of Herod, and of a fat man near the Christ, are excellent."—*Sir Joshua Reynolds*.

**Mayence** (mah-yahns'), Ger. MAINZ (maintz), a city on the

Rhine at the confluence of the Main; the *Castellum Magontiacum* of the Romans. Pop., nearly 60,000. It was occupied by Agrippa, B.C. 38; and by Drusus, the son-in-law of Augustus, B.C. 14. During the Roman supremacy it was an important military post, and at present is one of the strongest fortresses of Germany. Mayence is one of the reputed places where Constantine saw his vision of the Cross in the heavens; and is the oldest archepiscopal see in Germany, dating from 751. Charlemagne here constructed a bridge across the Rhine, 793, of which remnants may yet be seen at low water. Birthplace of Gutenberg, 1397.

\* **THE CATHEDRAL**, which was founded in 978, has several times been partially destroyed by fire, and each time rebuilt in the then prevailing style; it therefore presents the architecture of the 13th, 14th, and 15th cents. During the French occupancy, 1793, it was much injured and afterward used as a storehouse. Since 1815 it has been restored. The round towers on the e. are of the early structure; the front, of the 12th cent.; the west choir, of the 13th; and the cloisters of the 14th. The interior contains numerous monuments. Open from early morning until 11½; and 3 to 6.

**THE ELECTORAL PALACE**, 1627-1792, is now occupied as a museum; it contains a picture gallery, and one of the most valuable collections of antiquities in Germany, especially in works of the Roman age. Open W. and Th., 2-5; Sun., 9-1, free. At other times a small fee.

**IN THE GUTENBERG PLATZ**, near the Cathedral, is a statue of Gutenberg, designed by Thorwaldsen. The Schiller Platz, the forum of the Romans, contains a bronze statue of Schiller, erected in 1862. Military music in the park, Wed., at 2 P.M.

**IN THE CITADEL** is a circular monument, 45 ft. in height, called the *Eigelstein*, erected to Drusus by the Roman soldiers. Permit necessary for admission.

*Routes*: To COLOGNE, by rly., 4 hrs., \$3.75; \$2.75; see Route 20; by stmr., 9 hrs., \$1.90; see Route 20. To FRANKFORT, ½ hr., \$0.60; \$0.40. To HEIDELBERG, 2 hrs., \$1.80; \$1.25; see Route 21. To WIESBADEN, by rly. from Castel, 15 m. To WORMS, 1 hr., \$0.70; \$0.50. Union station for all trains.

\*\* **Medici Chapel** of the (maid'-e-chee), *Florence*; daily, 10-4; Sun., 10-3; M., 12-3. Entrance in the Piazza della Madonna, in the rear of the ch. of S. Lorenzo. It was erected, 1604, of the richest stones, at a cost of \$4,400,000, as a receptacle for the Holy Sepulchre, which Emir Faccardino had engaged to recover



from the Turks and take to Florence. Ascending the steps from the vestibule on the r. is the Chapel of the Princes, on the l., the New Sacristy.

**\*\* THE CHAPEL OF THE PRINCES** is octagonal in form, supporting a dome. The sarcophagi are in six niches in the walls, and contain the remains of Cosmo I., Francesco, Ferdinand I., Cosmo II., Ferdinand II., and Cosmo III. Above the Sarcophagi are the armorial bearings of 16 Tuscan cities. The decorations of the dome by Benvenuto, represent The Creation, Fall, Adam, Noah, Nativity, Death, Resurrection, and Last Judgment.

**\*\* THE NEW SACRISTY** was constructed by Michael Angelo, and contains some of his most celebrated sculptures.

*On the right* **\*\* The Tomb of Giulio (joo'-le-o) de' Medici**, duke of Nemours, son of Lorenzo il Magnifico, and brother of Leo X., surmounted by the figure of the Duke; on the sides, Day and Night.

*On the left* **\*\* The Tomb of Lorenzo**, duke of Urbino, grandson of Lorenzo il Magnifico, surmounted by his statue; on the sides, Evening and Dawn.

These sculptures by Angelo are among the finest produced by modern art and are considered as worthy of the best period of Greece, and place Angelo among the first masters of history.

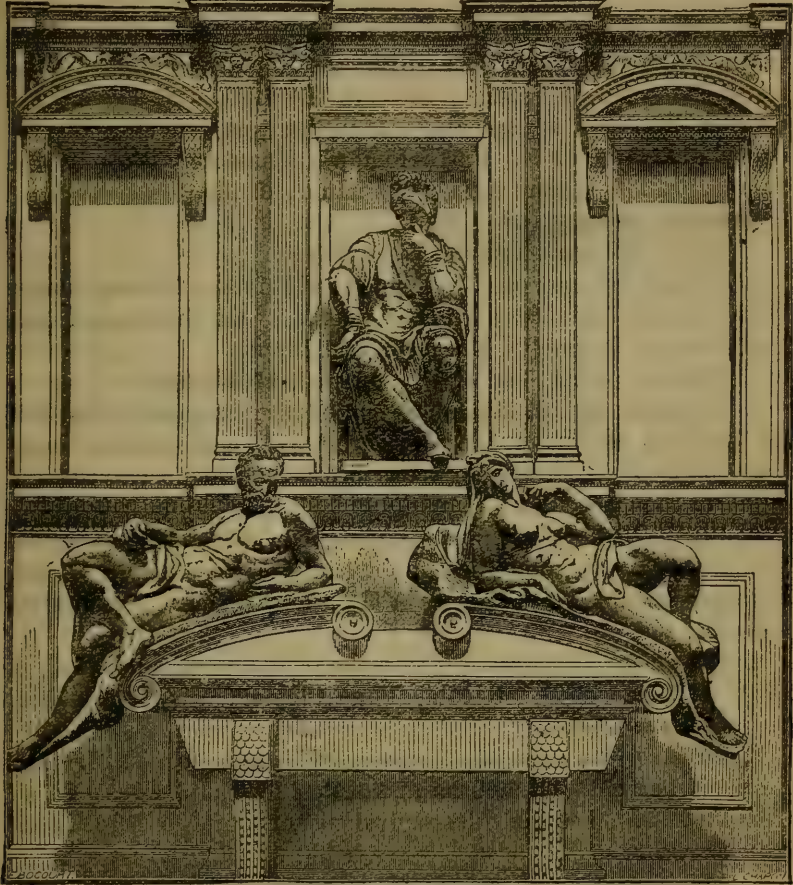
"Lorenzo de' Medici is like no other that ever came from a sculptor's hand. It is the one work worthy of Michael Angelo's reputation, and grand enough to vindicate for him all the genius the world gave him credit for. . . . After looking at it a little while, the spectator ceases to think of it as a marble statue; it comes to life and you see that the princely figure is brooding over some great design, which, when he has arranged in his own mind, the world will be fain to execute. No such grandeur and majesty have elsewhere been put into human shape. It is all a miracle; the deep repose, and the deep life within it. It is as much a miracle to have achieved this as to make a statue that would rise up and walk. How wonderful to take a block of marble and convert it wholly into thought, and to do it through all the obstruction and impediments of drapery; for there is nothing nude in this statue but the face and hands."—*Hawthorne*.

"Nothing in modern statuary is equal to them, and the noblest antique figures are not superior; they are different, which is all one can say. Phidias executed serene gods, and Michael Angelo suffering heroes; but suffering heroes are equal to serene gods. . . .

"One of them, half reclining, awakes, and seems to be shaking off a fearful dream. The head is bowed, the brow frowning, the eyes hollow, and the cheeks emaciated. How much misery had to be endured in order that such a form might feel the burden of life? Its indestructible beauty has not succumbed, and yet inward suffering begins to reveal its corroding imprint. The superb animal vitality, the vivacious energy of the trunk and limbs are intact, but the spirit

falters; she lifts herself painfully on an arm, and beholds the light with regret. How sad to raise the eyelids, and to feel that once more must be borne the burden of a human day!

"By her side a man, seated, turns half round with a sombre air like one overcome, irritable and expectant. What an effort, and what writhing when the mass of muscles furrowing this torso swells and strains in order to clutch an enemy!



Tomb of Lorenzo de' Medici.

On the other tomb an unfinished captive, his head half disengaged from its stone matrix, the arms rigid, the body contorted, raises his shoulder with a formidable gesture. I see there all of Dante's figures; Ugolino gnawing the skull of his enemy; the damned half springing from their flaming sepulchres; but these are not the cursed; they are grand, wounded spirits justly indignant at slavery.

"A grand female form extended is sleeping; an owl in front of it is placed at its feet. This is the sleep of exhaustion, the dull lethargy of an overtaxed being who has sunk down and rests inert. It is called Night, and Michael Angelo has

written on the pedestal, 'Sleep is sweet, and yet more sweet is it to be of stone while misery and wrong endure. Not to see, not to feel, is my joy. So wake me not! Ah, speak in whispers!' These lines are not necessary to make the sentiment which guided his hand understood; his statues tell their own story. His own Florence had just been vanquished; in vain had he fortified and defended it; after a siege of a year Pope Clement had captured it. The last free government was destroyed."—*Taine*.

**Medici, Catherine de',** *Fr.* MÉDICIS; only child of Lorenzo, Duke of Urbino (7), b. 1519. At 15 married Henry, afterward Henry II. of France; and was the mother of Francis II., Charles IX., and Henry III. A bigoted papist, she was the prime instigator of St. Bartholomew's Massacre. No queen of France has left a more unenviable name; d. 1589.

### **Medici, House of The.**

1. GIOVANNI DE'; founder; d. 1428.
2. COSMO DE', son of (1); reigned 1428-1464. Liberal patron of the arts and sciences; "Pater Patriæ." Of this period were Brunelleschi, Donatello, Masaccio, and Lippi.
3. PIETRO DE', I., son of (2); reigned, 1464-1469.
4. LORENZO DE', Il Magnifico, son of (3); reigned, 1469-1492. An eminent patron of the arts, literature, and science; especially befriended M. Angelo. His brother Giuliano was assassinated in the Cathedral.
5. PIETRO DE', II., son of (4); reigned, 1492-1494; banished. His brother Giovanni afterward became Pope Leo X., 1513-1522. Florence occupied by Charles VIII., of France. Savonarola burned, 1498.
6. GIULIANO DE', son of (4); Duke of Nemours, abdicated in favor of Lorenzo (7). Became Pope Clement VII., 1523-1534. See *Medicean Chapel*.
7. LORENZO DE', son of (5), Duke of Urbino; banished, 1527. Florence besieged 11 months and taken by Emp. Chas. V., of Ger. 1530, who installed Alessandro, son of Lorenzo. See *Medicean Chapel*.
8. ALESSANDRO DE', son of (7); reigned 1530-1537; assassinated by his cousin Lorenzino.
9. COSIMO DE', I.; 1536-1564; liberal patron of the arts; founded the Academia delle Belle Arti.
10. FRANCESCO DE', son of (9); reigned, 1564-1587; Grand Duke of Tuscany. Father of Marie de', queen of Henry IV.
11. FERDINAND DE', I., bro. of (10); 1587-1609: previously a cardinal.



12. COSIMO DE', II., son of (11); 1609-1621. 13. FERDINAND DE', II., 1621-1676. 14. COSIMO DE', III., 1676-1723.

15. GIOVANNI GASTON, son of (14); 1723-1737. Line extinct.

**Medici, Marie de',** *Fr. Médicis*; dau. of Francesco, Gd. Duke of Tuscany; b. 1573; married Henry IV. of France; was crowned, 1610; and the day following, Henry was assassinated. She was regent during the minority of her son, Louis XIII., and through her tyrannical acts incited a civil war. Upon Louis XIII. attaining his majority, she was exiled to Blois, whence she escaped and died in want at Cologne, 1642. Entombed in the Cologne Cathedral.

**Meleager** (mee-le-a'-jer), *myth*, son of Ceneus, king of Calydonia, leader of the heroes who slew the Calydonian boar. Being in love with Atalanta, he brought the hide to her, and when his uncles took it from her, he slew them. Usually represented with his dog and the head of the boar.

STATUES: Berlin, No. 33; Borgh. Villa, II. 8; Naples, 487, (232); Torl., 60, \*277; Vatican, (Ch.) 91, (P.C.) \*\*10.

\*\* No. 10, in the Atrio del Meleagro, Vestibule of the Belvedere, is one of the gems of the Vatican; found outside the Porta Portese, near the Tiber, at the beginning of the 16th cent.. Supposed to be of the time of Hadrian.

**Melrose, Scot.**, a small village, noted especially for its ruined Abbey, and is the point from which Dryburgh Abbey and Abbotsford are most accessible. Carriages may be obtained at Melrose Station for these points. See Route 5.

\*\***Melrose Abbey, Scot.**, at the Melrose station; daily, at any hour, 6d. The Abbey was founded, 1136, by David I. of Scot. for the Cistercian Monks, and was the mother church of the Order in Scotland. Destroyed, 1322, by Ed. II. of Eng.; for the rebuilding of which King Robert granted £2,000. In 1385, the English under Rich. II., on their retreat from Scot., again destroyed it by fire. It was again devastated by the English, 1545, under the Earl of Hertford, and utterly ruined by the Scots in their Reformation. After this, its restoration seems never to have been contemplated, and its ruins served as a quarry for the town. It is said "there is not an old house in Melrose but has in its walls a stone from the Abbey."

In 1618 the nave was roofed, the coarse masonry on the left being added as a support, and this part of the ruin used as a Presbyterian chapel until 1810.

The length is 258 ft., and the transept 137 ft. The east window, 57 ft. high and 28 wide, is in the perpendicular style which was first used in the time of Rich. II., leading to the inference that the chancel was the portion burned by him. The ruins are regarded as the finest in Scotland.

Within the Abbey are the remains of Michael Scott, the wizard of the "Lay," to the r. of the choir; and against the rear wall of the choir, r., Alex. II.; centre, the heart of Robt. Bruce, entombed here at his request; l., Wm. Douglas, "the Dark Knight," and others of that name.



St. Ursula—Memling.

The finest carving is said to be the capital of the corner column at the south aisle and transept. The small round window of the north transept represents the "Crown of Thorns." The best view of the ruins is obtained from the cemetery on the s. Here, also, is the grave of Sir David Brewster, enclosed by an iron rail, opposite the fifth window.

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**Memling, Hans, MEMLINE, MEMLINGHE**, now believed to be **HEMLING**, 1430–1495, b. at Guelders, Hol., pupil of van der Weyden. He settled in Bruges, 1478, where some of his works were executed, and where some of his best still remain—the \*Marriage of St. Catherine, and \*St. Ursula, in the hospital of St. John. See *Ursula*.

He excelled in portraits, and his miniatures are of the highest merit. His coloring was clear and brilliant, his drawing correct and with great fidelity to nature.

"A special point about his pictures is the way in which the landscape is extended, and made to include in the same picture a number of scenes generally considered as following one another in order of time."—*Lübke*.

**PRINCIPAL WORKS:** Ant., 255, 256; Belv., 3; Berlin, 528B; Bruges, 4 Triptych; Bruss., 21, 22, 23?; Doges' Pal. Library, Grimani Breviary said to have been illustrated by Memling and other early masters; Doria, \*A Deposition; Dres., 2417; Frank., 63; Louvre, 288, 289, 680; Munich, 640–1–2, 665; Nat. Gall., 686, 709, 747, 943; Pesth, II., 23; Turin, 358; Uff., 703, 769.

**Mengs, Anton Raphael** (mengss), 1728-1779, b. Aussig, *Bohemia*. His father was court painter to Aug. III. of Poland. He studied under his father, and at Rome, and was appointed court painter by the King of Poland at the age of 17; was invited to Spain, where he executed several of his finest works. His pictures are to be found in all the principal galleries. By some he has been extravagantly praised and called the German Raphael; by others his works have been as severely criticised.

PRINCIPAL WORKS: Alb. Villa, Gal. Nobile, Ceiling; Brera, 429; Hermit., 1298, 1301-2-3; Madrid, 1435; Milan, Ambros., 46; Munich, 153.

**Mercury**, Greek HER'-MES, *myth*; son of Jupiter and Maia; the herald of Jupiter and of the gods generally. He was the god of prudence, cunning, fraud, perjury, and theft; was regarded as the inventor of the lyre, the alphabet, numbers, astronomy, measures, and weights; was the god of roads and travellers, of commerce, good luck, and gymnastics. His attributes were a hat with a broad brim, and later with two small wings; a herald's staff wound with two white ribbons, later changed into two serpents; and sandals with small wings at the ankles. The term Mercury is derived from *mercari*, merchant.

STATUES: Alb. Villa, 52; Berlin, 15, 127, 224, 742, 767; Borgh. Villa, X. 3; Br. Mus., 171; Cap., 26, III. 27; Flor. Nat. Mus., \*bronze by Bologna; Glyp., 123, 151; Louvre, \*; Ludo. Villa, 30; Naples, 73, (74), \*\*Mercury Resting, bronze; Torlo., 38; Vat., (Br.) 65, 132, (Chi.) 232, 460, \*589, (P. C.) 34, \*\*53, \*\*417.

#### \*\* I. MERCURY REPOSING,

bronze, Naples; found at Herculaneum. This statue is in the style of Lysippus, and certainly belongs to the best period of Greek art. As Jupiter's messenger he is reposing on the top of a mountain, as if in fatigue; his right hand resting upon the rock and his left arm upon his knee.

“This is perhaps the finest bronze statue in the world. The figure is of the size of life, in a sitting posture, the left hand resting on the knee, and the right slightly supporting the figure against the base on which it is seated. The air and attitude of the figure are those of a person who is enjoying the luxury of rest after considerable muscular exertion. The limbs are in the soft bloom of early



Mercury—Naples.



manhood. The proportions are beautiful, and the expression perfect; in every respect a work of the highest class."—*Hillard*.

\* II. BEL-VE-DE-RE MERCURY, Vat., No. 53; found on the Esquiline, 1534-50; right ankle unskilfully restored. This statue was formerly, and for a considerable period, called the "Antinous," and as such is described in various works on art. The right arm and left hand are wanting. His chlamys rests upon the left shoulder, and is wound around the left arm.



Mercury—Bologna.

"There can be little doubt that this statue, though possessed of less "subject" than the Apollo, in point of art surpasses it."—*Wood*.

"I am strongly inclined to regard the Mercury Belvedere as an original of Polycletus. It approaches almost the exact proportions prescribed by him; and we know that a statue of Mercury by Polycletus was transported to Rome. Poussin declares the Mercury the most perfect model of the human figure."—*Ampère*.

"Perhaps this is the most beautiful statue in the world."—*Hare*.

"It is an exquisite image of blooming youth. For soft and delicate beauty—beauty which, like that of the vernal rose, the sunset cloud, and the breaking wave, is suggestive of brief continuance and early decay—this statue has no superior, hardly an equal. The busts and statues of Antinous (Mercury) all have a certain expression of melancholy. Their beauty seems too ripe for earth.

"In this statue the softness of the limbs just stops short of languid effeminacy. It is beauty, not like that of the Apollo, in action, but in repose; filled to the brim with sweet sensations; neither restless from desire, nor cloyed with enjoyment."—*Hillard*.

III. MERCURY, No. 171, Br. Mu. Similar to that of the Vatican and at Munich. Has the attributes of the god more fully than either of those.

IV. MERCURY OF THE CAPITOL, represented as the god of commerce, holding a purse, wearing a cloak and a traveller's cap, and winged both on the cap and ankles. In his right hand he bears the Caduceus.

\*\* V. MERCURY, by G. da Bologna, bronze; Saloon VII., Nat. Museum, Florence. A small statue of Mercury standing upon one foot, as in the act of springing into the air. One of the lightest, most airy, and graceful figures ever wrought in bronze or marble.

"It seems a wonder that he did not absolutely fling himself into the air when the artist gave him the last touch. No bolder work was ever achieved; nothing so full of life has been done since."—*Hawthorne*.

**Met'-su, Gabriel, MET'-ZU**, 1630-1667, b. at Leyden; one of the most charming genre painters. His favorite subjects were high life, fairs, markets, and interiors, frequently with chickens. His works number 160, and are found in all galleries.

**Michael Angelo.** See *Angelo, Michael*.

**Mieris, Frans van** (mee'-ris), 1635-1681, b. Leyden, pupil of Gerard Dow, and friend of Jan Steen. Pictures are small; subjects genre, and occasionally of high life. His masterpieces are *The Tinker*, in the Dresden Gall., and *The Charlatan in the Uffizi*. His works number 140.

**Milan** (me-lan', mil'-an), It. MILANO (mee-lah'-no). Founded 600 B.C. Under the Romans, *Mediolanum* was one of the leading cities of Italy. The later Emperors frequently made it the seat of the Empire. In the Middle Ages it was subject to frequent siege in the struggles against the Germans. Totally destroyed by Fred. Barbarossa, 1162, it was rapidly rebuilt, and such was its prosperity and the excellence of its manufactures, that, in 1500, it established and controlled the styles and fashions of Europe, whence the word *milliner*.

The present city has undergone many improvements within the last 20 years, and has now a pop. of 321,000. It bears the impress of a modern town beyond that of any city in Italy, except Turin. Much as may be found for admiration, there is little besides the cathedral that will compensate delay for the traveller whose tour comprehends Central Italy.

*The Principal Places of Interest* are the Cathedral; the Galleria Vittorio Emanuele; the Piazza della Scala; the churches of S. Ambrogio, and S. Lorenzo; the Giardini Pubblici; the Arco della Pace; the Brera Gallery, see *Part II.*; and Ch. of S. M. delle Grazie; see *Grazie*.

**\*\*THE CATHEDRAL:** The original church built here was destroyed by Attila; rebuilt, it was burned, 1075; rebuilt, and destroyed by Fred. Barbarossa, 1162. The present building was commenced, 1386, under the direction of Heinrich von Gmünd, and is not yet completed. The plan of the cathedral is a Latin cross; it is 480 ft. in length, 183 wide; height of vaulting, 155 ft.; from the pavement to the top of the tower, 360 ft. It has 98 Gothic turrets, and upon the outside, exceeding 2,000 statues—according to Murray, 3,400 of the 4,500 required to complete the original plan of the structure.

*Interior:* The pavement is marble mosaic. Fifty-two columns,



West.

MILAN.

East.



from 8 to 12 ft. in diam., support the roof. The columns are surmounted by statues in niches in place of capitals. The vaulting is painted in imitation of wrought stone.

*S. Aisle*: Sarcoph. of Bp. Heribertus Antimianus; Gothic mon. to Bp. Marcus Corellus. *S. Transept*: Mon. to Giac. and Gab. de' Medici, by their bro. Pius IV., 1564. Statue of St. Bartholomew flayed, by Marcus a Grate.

*Choir*: Ornate Gothic doorway of the S. Sacristy; mon. to Card. Carraccioli, who crowned Emp. Ch. V. at Aix-la-Chapelle. The 3 great windows contain 350 scriptural subjects. Above is a sitting statue of Pius IV.

*N. Transept*: \* Bronze candelabrum, of the 13th cent., in the form of a tree.

*N. Aisle*: Altar-piece, 1600, by Baroccio. On the altar of St. Joseph, Marriage of Mary, by F. Zuccherò. Next chapel contains the crucifix worn by S. Borromeo during the plague of 1576. The Font was formerly the sarcoph. of S. Dionysius. On the high altar is a tabernacle of gilt bronze with figures of Christ and the Apostles.

*Beneath the Choir* is a subterranean church, used in winter; thence an entrance leads to the chapel of St. Carlo, of which the walls are adorned with silver-gilt bas-reliefs.

*The Treasury* (fee 1 fr.) contains life-size statues of SS. Ambrogio and Borromeo, said to be in silver (?).

*Ascent to the Dome* is made from the S. Transept (25 cent.) by nearly 500 steps to the highest gallery. The early morning (cathedral open at 5 A.M.) is most certain to afford a fine view of the Alps. The most prominent peak is Monte Rosa; on the l. of which are the Matterhorn, Gt. St. Bernard, and Mt. Blanc. \*\*The view of the immense cathedral, with its forest of turrets, pinnacles, and statues, seen from the upper galleries of the dome, is among the most striking and beautiful presented by any structure ever reared.

GAL-LE-RI'-A VIT-TO'-RI-O E-MAN'-U-E-LE: a grand and spacious arcade (1865), extending from the Piazza del Duomo to the Piazza della Scala, nearly 1,000 ft. It is in the form of a Latin cross, with a dome 180 ft. high, and is adorned with statues and lined with elegant shops and cafés. In the evening it is a fashionable and a most delightful resort.

THE PIAZZA DELLA SCALA (seah'-lah). Leaving the Galleria by the entrance opposite the Cathedral end, we enter the Piazza

della Scala, noted principally for its monument to da Vinci, erected 1872. Below are four of his most eminent pupils—Marco d'Oggione, Cesare da Sesto, Salaino, and Beltraffio.

The principal business street is Corso Vittorio Emanuele, extending from the rear of the Cathedral n. e. past the Public Gardens to the Porta Venezia.

THE CHURCH OF ST. AMBROGIO, where the Lombard and German Kings and Emperors were crowned with the Iron Crown of Lombardy, was founded in the 4th cent. by St. Ambrose, on the site of an ancient temple of Bacchus. The present structure dates from the 12th cent. This is said to be the church whose doors St. Ambrose closed against Emp. Theodosius after his Thessalonica massacres.

LORENZO, S., CH. OF, the most ancient ch. in Milan, being a portion of the Palace or Baths of Maximian, founded by King Ataulph, whose sarcophagus is in the chapel of St. Aquilinus. In the street is a beautiful \*colonnade of Corinthian columns, supposed to be a part of the same structure as the church.

THE GIARDINI PUBBLICI (jee-ar-dee'-nee poob-lee'-chee; *public gardens*), on the n. e. part of the city, are the fashionable promenade, and the avenue on the n. side, the principal drive in the late afternoon, particularly on Sundays. At the s. w. corner is a bronze mon. to Cavour, with Clio inscribing his name on her tablet.

In the n. w. part of the city is the Castello, now occupied as barracks, beyond which is the *Piazza d'Armi* (dar'-mee'), or drill-ground. On the side of the Piazza, opposite the Castello, is

\*THE ARCO DEL SEMPIONE, or ARCO DELLA PACE, commenced in 1807 by Napoleon, in honor of the construction and as the terminus of the Simplon Road over the Alps. It was completed by Francis I. of Austria, in 1833.

Upon the liberation of Italy from Austrian dominion, the inscriptions which Francis had placed upon the Arch in his own honor were removed, and the present ones substituted.

*Routes*: To ARONA (Lake Maggiore), 2 hrs., \$2.50; \$1.75; see Route 44. To COMO (Lake of Como), 1½ hrs., \$1.10; \$0.75; see Route 45. To VENICE, 6 hrs., \$6; \$4.10; see Route 46. To BOLOGNA, 5½ hrs., \$4.60; \$3; see Route 47 to Piacenza, thence Route 42, Piacenza to Bologna. To GENOA, 5 hrs., \$3.50; \$2.50. To TURIN, 3½ hrs., \$3.40; \$2.20; see Route 43. To PARIS, 22 hrs., \$20; \$16.50; see Route 43 to Milan, thence Route 40, Turin to Culoz, thence Route 39, Culoz to Paris. Union Station for all trains.

**Minerva**, Greek PALLAS ATHENA, or ATHENA, *myth*, dau.

of Jupiter, the principal goddess of the Greeks, in whom wisdom and power were harmoniously blended; was the chief protector of the state, of agriculture, and of all useful and elegant arts; maintained the authority of law and the will of the people. In the Trojan war she sided with the Greeks. She is usually represented in armor, with the ægis and a golden staff; in the centre of her breastplate is the head of Medusa. The owl, the serpent, the cock, and the olive tree were sacred to her.

STATUES: Alb. Villa, \*1012; Berlin, 4, 124, 135-6, 203; Br. Mu., 103-4, 123-8; Cap., III. 16, IV. 54, VI. \*71; Glyp., 59, 86, 92; Louvre, 112, \*114; Min. Velletri, 116; Ludo. Villa, 51; Naples, 510 (245), 101 (82), \*118, 150 (102); Vat., (Br.) 107A, \*114 Min. Medica, (Ch.) 197, 403, 496, 558, (P. C.) 259, \*376, \*438.

\*\*MINERVA MEDICA, or *Pallas Giustiniani* (joos'-tin-e-ah'-nee), Vat., Brac. Nuovo, No. 114; full length statue, with spear and



Minerva Medica—Vatican.



Athena Polias—Albani Villa.

helmet; found in the temple of Min. Med. on the Esquiline Hill. Supposed to be a copy of Phidias. Admirably preserved.

"Sculptured in the finest Parian marble, but it has been worked over and the original surface entirely removed."—Wood.

"A most beautiful Greek statue, but much injured by restoration."—Hare.

"This statue fills me with admiration. I cannot praise it sufficiently."—Goethe.

\*ATHENA PO'-LI-AS, Alb. Villa, No. 1012; a full-length statue, with a lion-skin upon the head in place of the usual helmet. The



right arm is extended, the hand being higher than the head, and the left nearly even with the elbow. Drapery fine.

\***Minerva Medica, Temple of, Rome**, near the Porta Maggiore, supposed to be of the time of Gallienus, A.D. 250, and to be a part of the baths erected by him. It is decagonal, 80 ft.



Mona Lisa—da Vinci.

in diameter, and surmounted by a dome, part of which fell in 1828. One of the most picturesque ruins of Rome.

**Minerva, Pallas, Temple of; the Portico**, now called the Colonnance, Rome, via della Croce Bianca, only two columns, with a stat. of Minerva and a frieze, remaining.

**Mithras** (mi'-thras), *myth.* The Persian god of the sun; was worshipped also in Rome; represented as a handsome youth, with a Phrygian cap, kneeling on a bull which he is slaying.

**Mo-na Lisa** (lee'-za), a picture in the Louvre, purchased by Francis I.

for \$9,000. Painted by da Vinci; it is the portrait of the wife of his friend Gioconda, of Florence; hence the picture is often called La Joconde or La Gioconda. Da Vinci regarded it as still unfinished, although he had worked upon it four years.

"The mouth, the lips, the redness of which blends at the corners with the rose tints of the cheeks—this is not color, but actual, living flesh."—*Vasari*.

"Though severely criticised in some respects, this portrait is sure to captivate the beholder by the charming grace of the conception, as also by the sweetness of its almost seductive smile."—*Lübke*.

"Da Vinci willingly uses the help of landscape, and thus gives the last touch, in the portrait of the Gioconda, to the thoroughly dreamy effect produced by this portrait of all portraits."—*Burckhardt*.

\***Monceau, Parc** (park mon'-so'), or PARC DE MONCEAUX, Boul. de Courcelles, *Paris*,  $\frac{1}{2}$  ml. from Arc de Triomphe. Laid out under the direction of Philip Egalité, 1778, and was at once the great resort of beauty and fashion. It became national property in the Revolution. Among the most interesting objects are the cascade, the grotto, and the lake, with mock ruins of a Grecian colonnade.

**Monte Testaccio** (mon'-tay-tes-tat'-chee-o), *Rome*, to the w. of Porta S. Paolo. The origin of this hill, 170 ft. in height, composed entirely of broken pottery, and which comes to us

from ancient Rome, yet remains a profound mystery. The summit affords a fine view of the southern part of the city, and of the Campagna.

**Montmartre** (mofn'-mart), cemetery, *Paris*, on an elevation to the n. of the city, so named from the tradition that St. Denis here suffered martyrdom; the earliest burial-ground of Paris. Among the most noted tombs are those of Gen. Cavaignac, Pres. of the French Republic, 1848; Halévy, the composer; Heine, the Ger. poet; Ch. Zeuner, composer; Paul Delaroche, artist. Montmartre was the scene of the final conflict of the French and allies, 1814, and of the Communist insurrection in 1871. That section of Paris is also known as Montmartre.

**Montparnasse** (mofn'-par'-nas'), cemetery, Paris; on the s. side of the city; 30 acres; interments in private vaults only. Of less interest than Père Lachaise or Montmartre.

**Morghen, Raphael**, 1758-1833, b. *Florence*; the most celebrated engraver of modern times. Among his best known plates are the Transfiguration, the Madonna della Seggiola, Guido's Aurora, and da Vinci's Last Supper. Entombed in Santa Croce, Florence.

**Moscow** (mos'-ko'), the ancient capital of the Russian empire, is one of the most magnificent and interesting cities of Europe. It is situated upon the river Moskau, and contains a pop. of about 800,000. The city is gathered in a semi-circle around the Citadel, or Kremlin, which stands immediately upon the river bank. The streets are exceedingly irregular, though generally presenting the appearance of broad, well-paved avenues of a modern European city. The innumerable white, semi-oriental structures which greet the vision from every commanding point, with their unnumbered domes, spires, belfries, towers, and minarets, give to the city a magnificence of beauty scarcely to be found elsewhere in Europe.

\* **THE KREMLIN**.—The historic, as well as the most interesting part of the city is within the walls of the Kremlin. One of its five gates is called the Sacred Gate, from a picture of Christ over the gateway, which, according to the popular belief, has rested there since the foundation of the city. Every person passing beneath the sacred arch is required to remove his hat.

Within the walls, in long lines, are the hundreds of French bronze field-pieces lost by Napoleon in his memorable Russian campaign. Here, also, is the great bell, 21 ft. in height, 67 in

circumference, and weighing 400,000 lbs. It was cast 1730, and seven years after was precipitated to the earth from the burning of the bell-tower, a piece apparently twelve feet in height and of equal width being broken from one side in the fall.

Nothing can be done toward threading the streets or visiting the objects of interest in this city without an English-speaking guide. Any detailed description is therefore unnecessary.

The *Principal Places of Interest* are, the Large Palace, with its endless apartments, stairways, and courts; the Little Palace; the Arsenal; the Cathedral of the Assumption; the House of the Holy Synod, where is manufactured the holy oil with which all Russian children are anointed at baptism; the Church of the Redeemer, the oldest in the city; the Convent of the Ascension, containing the tombs of the princesses; the Church of St. Basil, with its 20 domes and towers, the only church open daily, and the Treasury.

The *Museum*, Tu., Th., Sat., and Sun., contains a library of 100,000 vols., and an invaluable coll. of Slavonic MSS., a collection of antiquities, and a picture gallery.

*Routes:* Moscow to ST. PETERSBURG, 15 hrs., \$17; \$12. To BERLIN, 54 hrs.; \$26; \$28.



Moses—*M. Angelo.*

tro in Vincoli, *Rome*. Designed as one of the thirty statues to adorn the tomb of Pope Julius II., intended to be erected in St. Peter's. Moses, Rachael, and Leah alone were executed by Angelo, and the monument never completed.

"The eye does not know where to rest in this masterpiece of sculpture since the Greeks. . . . All that is positive and all that is negative in him is equally dreadful. If he were to rise up it seems as if he would shout forth laws which

**\*\* Moses, Michael Angelo's, stat., in ch. of S. Pie-**



no human intellect could fathom, and which, instead of improving the world, would drive it back to chaos."—*Gregorovius*.

"There are few works against which so many critical objections can be made, and have been made, as upon this wonderful statue; but it is, nevertheless, one of the most marvellous creations ever hewn by the hand of man from a block of stone. It is replete throughout with the great genius of the sculptor; its majestic aspect almost inspires awe in the beholder, and it is so full of life that one would scarcely be surprised to see it rise from its seat, or hear it speak in the commanding tones of the great law-giver of Israel."—*Shakespeare Wood*.

"We have here, not the circumspect leader of hosts, or the wise law-giver, but the fiery zealot, who, in his hot indignation because of the idolatry of his people, breaks to pieces the tables of the law.

"He seems to be beholding the worship paid to the golden calf; his head turns to the left, with flashing eyes; his beard, agitated by the inward commotion, falls heavily down upon his breast; the right hand rests upon the tables of the law, and with the left he presses the beard to himself, as though he would check the violent outburst of passion. But the advanced position of the right foot, and the backward movement of the left, give us to understand that in a moment this powerful form will spring to its feet and vent upon the apostates his fierce and withering indignation."—*Lübke*.

### **Mouse Tower, at Bingen on the Rhine. See Route 20.**

*Legend*: A famine having occurred, Abp. Hatto bought up all the corn, and would sell it again only at the most exorbitant prices. One day the starving multitude forced themselves into the Bishop's palace, where he was enjoying a luxurious feast. They begged corn and were told to go to the barn and he would supply them. On reaching the place he caused the doors to be locked and the barn to be set on fire, and as they shrieked from their burning prison, he replied, "Hear how the corn mice squeak." But out of the ashes came thousands of mice, which immediately made their way to the palace, filling every apartment. The Bishop thought to escape them by fleeing to the tower in the midst of the Rhine, but the mice swam the stream, gnawed their way into the tower, overcame, and finally devoured the wicked Bishop.

**Munich** (moo'-nik), MÜNCHEN, MONACO; is situated on the Isar, principally upon the south bank. Pop. about 230,000. The city is extremely irregular both as to streets and general plan. There is no distinctly central point or street upon which business locates, or from which the principal lines of travel diverge. Among the most important centres are *Max Josephs Platz*, near which are the Royal Palace, the Opera House, and the Post Office; and *Marien Platz*, the leading financial centre.

A broad boulevard with walks and grounds encircles the central portion of the city, occupying the place of the former fortifications. Within this line is the old city with its primitive, narrow, and irregular streets. Outside is the new city with broad regular streets, exceedingly clean and inviting. Statues, monuments, parks, and well-kept grounds, meet the visitor on every hand.



The *art galleries* are at the extreme n.w. part of the city; the railway station, on the west margin. For its fine public buildings, its numerous parks and monuments, and for its collections of art, Munich ranks among the richest cities of Europe.

*Principal Places of Interest*: the Glyptothek, or gallery of statuary; the Old Pinakothek, or gallery of early pictures; the New Pinakothek, or gallery of modern pictures; the National Museum; the Royal Palace; the Bavaria, and the Bronze Foundry.

THE GLYPTOTHEK. See Part II., *Glyptothek*. P. 440.

\*\*THE OLD PINAKOTHEK. See *Pinakothek, Old*. P. 467.

\*\*THE NEW PINAKOTHEK. See *Pinakothek, New*. P. 465.

\*THE NATIONAL MUSEUM, daily, ex. Mon., 10-2; Sun. and Th. free; an extensive and exceedingly interesting collection of objects designed to illustrate the progress of civilization and art.

*Ground Floor*: Roman, German, and Celtic antiquities, and Gothic art.

*First Floor*: weapons, costumes, musical instruments, and ceramics.

*Second Floor*: Renaissance wood and ivory carvings, tapestries, etc.

\*THE ROYAL PALACE: the Festsaalbau, daily, ex. Sun., at 11; comprising the Ball Room; the Card Rooms, with 36 portraits of beautiful women; the Battle Saloon; the Hall of Charlemagne; the Barbarossa Hall; the Hapsburg Saloon; and the Throne Saloon. Small fee.

\**The Nib-e-lung'-en Rooms* (g hard), daily, ex. Sun., at 11. Entrance Hall; Marriage Hall; Hall of Treachery; Hall of Revenge; and Hall of Mourning. A custodian accompanies the visitors and explains (in German) all objects of interest in the rooms; small fee.

THE MAXIMILIANEUM, a military school, occupies a commanding site across the Isar at the termination of Maximiliansstrasse.

\*THE BAVARIA, a colossal monument, stands upon an eminence at a distance of  $1\frac{1}{2}$  mls. to the southwest of the city. The figure is 69 ft. in height, and may be ascended by an internal stairway. Small fee. A fine view is obtained from openings in the head. The Hall of Fame, a Grecian colonnade at the rear, contains about 80 busts of noted men of Bavaria.

\*THE BRONZE FOUNDRY, daily, 1-6; Sun., 12-2; in the suburbs, is readily reached by tramway. It is interesting, as containing the models of many monuments cast for the United States.



At the termination of Ludwigsstrasse is the Siegesthor, a Gate of Victory, surmounted by a quadriga.

The churches of Munich possess few objects of interest.



Immaculate Conception—*Murillo*.

*Routes:* To VENICE, 17 hrs., \$15; \$11; see Route 58. To VIENNA, 10 hrs., \$10; \$7.50; see Route 62. To ZÜRICH, 9 hrs., \$8; \$5.50; see Route 57. To FRANKFORT, 11 hrs., \$9; \$6.50; see Route 56. To NUREMBERG, 4 hrs., \$4; \$2.60.

**Murillo, Bartolomeo Estaban** (moo-reel'-yo, or mu-ril'lo); 1618–1682, b. at Seville, *Spain*.

Manifesting an inclination for art, he was early placed in a studio. Afterward he went to Madrid and became a pupil of Velasquez. Upon the completion of his studies, he returned to his native city where he spent his life. As a painter, Murillo stands in the first rank. Like Raphael and some other great masters, he had three distinct

styles: the early, called *frio*, or cold; the second, *calido*, or warm; and the later, *vaporoso*, or misty. His works are numerous, but are to be obtained only at the most extravagant prices.

Died from injuries received by falling from a scaffold while painting in a convent at Cadiz.

His *Immaculate Conception*, Louvre, No. 539, which was purchased for \$120,000, is a replica of a finer work at Seville.

St. Anthony was one of his favorite subjects.

**PRINCIPAL WORKS:** Berlin, 410A, 414; Brus., 251; Corsi., VI. 26, VII. 11; Dresd., 633-4; Dul., 248, 283, 286, 347; Edinb., 119?; Glasgow, *Repose in Egypt*; Hague, 255, 256; Hermit., 360-1-2-3-6-7, 370-2-3-4-5-6-7-8-9, 380; Nat. Gall., 13, 74, 176; Louvre, 538-9, 540-1-2-3-6-7; Madrid, in all forty-six, Acad. de San. Ferd., four; Munich, 348, 349, 357, 368, 371, 376; Pesth, 687, 688, 689, 692, 694; Pitti, 56; Rijks, 272; Rotterdam, 272;



St. Anthony—*Murillo*.

Seville, twenty; Vat., Marriage of St. Cath., and two others; Vienna Chud., 48; Roy. Acad., Beggar Boys.

**\*Musée des Thermes** (mû-say-day-term), and **Hôtel de Cluny**. *Paris, 14 Rue du Sommerard.*

Open Sun. and holidays, 11-4; and to strangers with passports daily, except Mon.

The Hôtel de Cluny was erected about 1480, upon the ruins of the ancient Roman Palais des Thermes. The date of this Roman structure is not precisely known, but from the material employed and the style of workmanship and decoration, it is believed to have been erected by Emp. Constantius Chlorus, about A.D. 305. It is known to have existed in the time of Julian, who was here declared Emperor by his troops in 360. Emperors Valentinian I. and Valens also resided here. These ruins are the most ancient structures existing in Paris. The street in front of the Palais des Thermes—Boulevard St. Michel—is identical with the old Roman road.

Upon the withdrawal of the Romans, the Palace became the residence of the French kings, and so continued until the time of Philip Augustus, who erected on the Isle de la Cité a new royal residence, the present Palais de Justice.

In 1515, the Palais de Cluny was occupied by Mary, the widow of Louis XII., whose room is still called *La chambre de la Reine Blanche*, as it was the custom of the Queens of France to wear white mourning. In 1536, James V., of Scotland, married here Madeleine, daughter of Francis I. During the Revolution, Marat here held his political meetings. In 1842, the Palais was purchased by the government and fitted up as a museum.

*The Small Court*, through which entrance is made, presents a pleasing specimen of a mediæval turreted château. Office of the concierge to the left; entrance to the right. Umbrellas left under the arch.

*The collection* comprises over ten thousand miscellaneous objects of Roman and Mediæval times, principally relating to the fine and useful arts, and is particularly rich in wood-carvings and faïence. For anything more than a superficial inspection, a catalogue or a guide is necessary. Catalogue, 4 fcs.

**Muses, The, myth**, daughters of Jupiter and Mne-mos'-y-ne.

1. Clio (kli-o, or kle'-o), Muse of History; with a roll of paper, or books.

2. Eu-ter'-pe, Muse of lyric poetry; with a flute.

3. Tha-li'-a, Comedy ; with a mask, staff, or wreath of ivy.
4. Mel-pom'-e-ne, Tragedy ; with mask, club or sword, and her head wreathed with vine leaves.
5. Terpsichore (-sick'-o-ree), Song and dance ; with the lyre and plectrum.
6. Er'-a-to, Erotic poetry ; sometimes with the lyre.
7. Pol-y-hym'-ni-a, Sublime poetry ; pensive, no attribute.
8. U-ra'-ni-a, Astronomy ; with a staff, pointing to globe.
9. Cal-li'-o-pe, Epic poetry ; with tablet and stylus, sometimes with a roll of paper or a book.

**Myron**, a celebrated Greek sculptor, b. about 430 B.C. ; his principal works were in bronze. Among the most noted was the Discobolus, which was taken from Athens to Rome and placed in the Temple of Peace. Antique copies of this work are in the Br. Mu., the Louvre, the Vatican, the Cap. Mus., and Lancelotti Pal., this last being the best. His Satyr, in the Lateran Mus., is incorrectly restored with castanets. See *Discobolus*.

**Naples**. The city lies upon a slope facing the east, upon the crest of which, at the southern extremity near the sea, rises the Castle of St. Elmo ; to the north is the Capodimonte, upon which is the Royal Palace.

The station is located on the eastern edge of the city, while the hotels most frequented by strangers are situated along the Chiaia or shore, to the extreme southwest. The principal street extends through the heart of the city, north and south, a distance of about a mile. It was formerly called the Toledo, now the Strada di Roma.

Naples is mentioned in history as early as 1000 B.C. In B.C. 326, it became a part of the Roman territories, and was a favorite residence of the Cæsars. The last Roman Emperor, Romulus Augustulus, died here. In A.D. 536, it was captured by Belisarius ; in 543, by the Goths ; in 1130, by the Normans, who held it till 1194 ; under the Hohenstaufens till 1268 ; the House of Anjou till 1435 ; the House of Aragon till 1496 ; the Spanish viceroys till 1707 ; Austrian viceroys till 1734 ; the Bourbons till 1860, when Naples became an integral part of the Kingdom of Italy under Victor Emanuel. Pop. about 500,000.

The great charm of Naples to the visitor is its unequalled scenery, and in the peculiar and multifarious phases of life which present themselves. Apart from these, there are few objects of interest. Of the 300 churches in the city, only the Cathedral with





West.

ENVIRONS OF NAPLES.

East.

its Chapel of St. Januarius, and perhaps a few others, will repay one who has already seen Rome. The Pompeian Antiquities of the Museum, the Marine collection of the Aquarium, and the views from St. Elmo and Camaldoli are unsurpassed by anything similar elsewhere in the world.

Among the noted names associated with Naples, are those of Virgil, Ribera (Spagnoletto), Salvator Rosa, Giordano, Vanvitelli, Pergolese, Rossini, and Bellini.

At the extreme s.e. point of the city, on the bay, is the Piazza del Mercato ; thence passing to the westward along Strada Nuova, on the margin of the bay, nearly a mile, we come to the Castel Nuovo, l. : passing through the Piazza del Municipio, l., is Palazzo Reale and the theatre San Carlo ; on the r., Piazza del Plebiscito ; thence through S. Lucia, where one finds a never-ending panorama of the strangest mixture of civilization and low life, good nature and careless enjoyment. Beyond S. Lucia we pass between the precipitous cliffs of Pizzofalcone, r., and Castel dell' Ovo, l. ; thence for a mile along the Chiaia, with the spacious grounds of the Villa Nazionale, to the extreme s.w. point of the city.

THE CATHEDRAL, *Strada del Duomo* ; commenced 1272, by Charles I. of Anjou ; completed 1316 ; overthrown by an earthquake, 1446 ; rebuilt by Alphonso I.

Over the principal entrance are the tombs of Charles I. of Anjou and Charles Martel. Beneath the high altar is the shrine of St. Januarius ; in the Chapel de Seripandi, an \*Assumption by Perugino.

\* *The Chapel of St. Januarius*, on the r., was erected at a cost of over a million ducats, in obedience to a vow made during the plague of 1527. Its decorations are exceedingly rich, having 8 altars and 42 columns of brocatello, and five paintings by Domenichino.

*In the tabernacle* of the high altar are the remains of St. Januarius. This saint being thrown to lions by order of Diocletian, and the lions refusing to do him harm, was beheaded and interred at Pozzuoli. In 1497, in the time of the Plague, the remains were brought to Naples and placed in the Cathedral. The liquefaction of the preserved blood of some of the saints occurs in May, September, and December, annually, when thousands crowd to see the miracle.

THE VILLA NAZIONALE (nah'-tzee-o-nah'-le), situated along the Bay at the s.w., is the principal promenade and drive of the city ; recently laid out with walks, gardens, fountains, and cafés, somewhat in the style of the Champs Élysées. It is deserted

during the day, but from 4 or 5 o'clock P.M. till midnight in summer, it is thronged with Neapolitan life.

\*THE AQUARIUM, situated in the gardens of the Villa Nazionale, is, from the abundance of marine life in the Mediterranean, altogether unequalled by any collection thus far made. Nothing can exceed in strange beauty and in scientific interest such an exhibition of deep-sea life. (2 fr. winter, 1 fr. summer.)

ENVIRONS: Naples abounds in delightful and historic localities.

*Ca-mal'-doli* for its unequalled view; *Pozzuoli*, with the temples of Serapis and Neptune; *Solfa-ta'-ra*, *Lake Avernus*, *Baia*, *Vesuvius*, *Herculaneum*, *Pompeii*, *Sorrento*, and the island of *Capri*, with its blue grotto.

Excursions may be made to these localities and return the same day, with the exception of Sorrento and Capri, for which additional time should be allowed. See *St. Elmo*, *National Museum*, *Palazzo Reale*, and *Pozzuoli*.

*Routes*: To ROME, 6¼ hrs., \$6.80; \$4.80; see Route 55. To VESUVIUS, excursion by carriage and rly., 10 hrs., \$6. To POMPEII, by rly., \$0.75, or by carriage, \$1.50, 6 hrs.

**Napoleon Bonaparte**, b. 1769, at Ajaccio, Corsica; entered the army in 1785; 1793 had command of the artillery at the siege of Toulon; 1795 was in charge of the troops at Paris; 1796 married Josephine, widow of Count Beauharnais; 1796 gained the battle of Lodi, subjugated Italy, and made peace when within 30 miles of Vienna; 1798 sailed for Egypt, took Malta, fought the battle of the Pyramids, laid siege to Acre; 1799, overthrew the Directory, and was elected First Consul; 1800, led his army over the Alps and gained the battle of Marengo.

In 1804 he was elected Emperor, and with Josephine was crowned by Pope Pius VII.; he collected an army of 200,000 at Boulogne for the invasion of England, but his fleet was annihilated by Nelson at Trafalgar; 1805, went to Austria and gained Austerlitz; 1806, placed his brother Joseph on the throne of Spain, Louis on that of Holland, Jerome on that of Westphalia. In 1807 he gained the battle of Jena, and in 1809, Wagram.

Having divorced Josephine, he married Marie Louise of Austria in 1810, and the next year his son, the King of Rome, was born. In 1812 he invaded Russia, making his disastrous retreat from Moscow; 1813, was defeated at the great battle of Leipsic, which was followed by the submission of Paris, Napoleon's abdi-



cation and banishment to Elba, and the restoration of Louis XVIII. to the throne of France.

In Feb., 1815, Napoleon left Elba, landed at Frejus March 1st, marched to Paris, and in 20 days was again seated on the throne of France. June 18, 1815, fought at Waterloo; July 15th, surrendered to Capt. Maitland of the Bellerophon; arrived at St. Helena Oct. 1815; died May 5, 1821.

**\*\*Napoleon, Tomb of;** M., Tu., and Th., 12-4; 3 in winter; in the Dôme des Invalides, Place Vauban, a large cathedral-looking structure, 1680, surmounted by a gilded dome 86 ft. in diameter; was prepared as a tomb for Napoleon by Louis Philippe. The remains were brought from St. Helena in 1840. They were landed at Havre, and thence transported up the Seine to Neuilly, through the Bois de Boulogne, beneath the Arc de Triomphe, and deposited in their present resting place Dec. 15, 1840.

The tomb is an open circular crypt, 36 ft. in diameter, directly beneath the dome. The sarcophagus, 14 ft. in height and 13 ft. in length, weighing 67 tons, is of red Finland granite, brought from Lake Onega at a cost of \$28,000. Around the sarcophagus are 12 statues of victory by Pradier, 60 battle flags, and 10 reliefs in marble. In the pavement is a mosaic laurel wreath. Behind the high altar a stairway leads to the floor below, and thence through a passage to the crypt. Above the door of the crypt is the following inscription, taken from the will of Napoleon: "I desire that my ashes may repose upon the banks of the Seine, in the midst of the French people, whom I have ever loved." On the sides are sarcophagi containing the remains of Duroc and Bertrand.

Returning to the main entrance of the church:

*On the right:* first chapel, is the tomb of Joseph, eldest brother of Napoleon, King of Spain, of black marble, standing in the centre of the chapel. The remains were deposited here in 1864.

Right Transept: monument to Vauban, with statues to Genius and Prudence.

*On the left:* first chapel, tomb of Jerome, youngest brother of Napoleon, King of Westphalia, a black marble sarcophagus, resting on bronze feet and surmounted by a statue of the king. Adjacent are the sarcophagi of his son and one containing the heart of his wife.

Left Transept: mon. to Turenne, brought from St. Denis, and

representing the hero as dying in the arms of Immortality, the German eagle at his feet,

**National Gallery, London.** See *Nat. Gallery*. P. 457.

**National Museum, Florence.** See *Nat. Museum*. P. 439.

**National Museum, Naples.** See *Nat. Museum*. P. 461.

**Na-vo-na, Piazza, Rome;** the ancient *Circus Ag-o-na'-lis*, now officially designated Circo Agonale; one of the largest Piazzas in the city, being surpassed by that of St. Peter's only. It has an oval outline, after the style of the ancient circuses, and is embellished with three fountains. That in the centre was executed by Bernini, representing the four quarters of the globe, with the rivers Danube, Nile, Ganges, and Rio de la Plata, all surmounted by an obelisk from the circus of Maxentius. The obelisk is of red granite, with hieroglyphics; now in 5 pieces. Supposed to be of Roman origin in the time of Domitian. Shaft 51 ft. high, standing on artificial rock-work 40 ft in height.

"We stopped to look at one of Bernini's absurd fountains, of which the water makes the smallest part, a little squirt or two and a prodigious fuss of gods and monsters."—*Hawthorne*.

**Neefs, Pieter, Elder, 1570-1651, b. Antwerp;** excelled in effects of light and shade; and especially in torchlight subjects, church interiors, and trim, well-ordered households.

**Neptune, Greek PO-SEI'-DON, myth,** brother of Jupiter, god of the sea; rode in a chariot drawn by sea-horses; first taught the management of horses by a bridle; the protector of horse-racing; married Amphitrite. Attributes are the dolphin, horse, and trident. He had a temple in the Campus Martius, Rome.

**Nero.** Rom. Emp., b. at Antium, A.D. 37; son of Agrippina, the dau. of Germanicus; adopted by Claudius; and at 16 married his dau. Octavia; pupil of Seneca, the philosopher. On becoming emperor he put to death Britannicus, the rightful heir to the throne, his mother, and his wife, that he might marry Poppæa Sabina. A great fire having occurred, it was charged directly upon Nero, who, to relieve himself from the odium, accused the Christians and executed many. A conspiracy against him being discovered, many distinguished Romans were put to death, among whom were Lucan, the poet, and Seneca. Learning of another conspiracy, and being abandoned by all his attendants, he fled to a house 4 miles from the city, where, on hearing the tramp of horses, he put an end to his life, A.D. 68.

*Tomb of Nero.* Four miles from the Porta del Popolo, on the

road leading northward, is a sarcophagus commonly called the Tomb of Nero, for which, however, there is said to be not the slightest foundation.

**Nero's Golden House** stood on the brow of the hill a short distance to the n.e. of the Coliseum. Afterward the halls and corridors were filled in with rubbish by Titus, Trajan, and others for the substructures of their baths. The present ruins, though identified as long ago as 1818 as belonging to Nero's House, are still often called the Baths of Titus. Of equally happy invention is the story of the custode, showing the pedestals whereon were found the Laocoön and Meleager, both of which were found elsewhere.

**Neuchâtel** (nu-sha-tel'), *Switz.*, on the n.w. bank of the Lake of Neuchâtel; pop. about 15,000; chiefly engaged in watch-making. It has a castle dating from the 12th cent., the seat of the Dukes of Neuchâtel. The Lake is 27 mls. long and 6 wide, but is wanting in the bold and precipitous shores which give attraction to other Swiss lakes.

**Newcastle-on-Tyne** is one of the most historic towns in the north of England. The castle was built by Robert, son of Wm. the Conq.; was attacked and taken by David I. of Scot. Here kings John of Eng. and Wm. of Scot. held a conference, 1209, as also Alex. II. and Henry III., 1235; and Baliol and Ed. I. In 1293, Wallace made several unsuccessful attacks upon the town. In 1318, a Peace Commission was here held; at which, besides the representatives of Eng. and Scot., there were two nuncios from the Pope and envoys from France.

In 1342, David Bruce, king of the Scots, made an unsuccessful attempt to reduce the town; and twelve years later, commissioners met here to settle the terms of his ransom. Newcastle was besieged, 1644, and taken the following year. Ch. I. was brought here by the Scots, to whom he had surrendered.

In general, the town, from the number of squalid-looking houses, the narrow, crooked streets, and the omnipresent coal-dust and smoke, presents a particularly uninviting appearance.

**Nice**, *Fr.* See p. 572.

**Nime**, *Nisme, Fr.* See p. 572.

**Nimbus** or **Au-re-ola**, a halo of light, supposed to emanate from and surround divine persons; called a *nimbus* when upon the head only, and *aureola* when it surrounds the whole body. It was originally a Pagan symbol; adopted as Christian in the 4th



cent.; was discontinued in the middle ages ; revived in the 12th cent., but limited to divine persons, the Virgin, angels, apostles, saints, and martyrs. In the 15th cent. the name was inscribed on the rim. A square nimbus indicates the person to have been then living. From the 5th to the 12th cents. it took the form of a disc above the head ; from the 12th to the 15th, a broad, golden band behind the head; to the 17th a bright fillet surrounding the head ; disappeared in the 17th and was revived in the 19th. In the 9th and subsequent cents. Satan appears with nimbus. The aureola is confined to the Almighty, Christ, the Virgin, and the souls of saints.



Nimbus.

**Niobe** (ni'-o-bee or nee'-o-bee), *myth*, dau. of Tantalus, wife of Amphion. Proud of her seven sons and seven daughters, she deemed herself superior to Latona, who had but two, for which presumption Apollo and Diana slew her children with arrows, and Jupiter changed Niobe herself into stone.



Niobe—Florence.

\* **NIOBE** (nee'-o-bee) **GROUP OF**, *stat.*, in the Uffizi, Florence ; 17 figures, the mother, the 14 children, and their pedagogues ; copies of a work by Praxiteles or Scopas ; probably once adorned the pediment of a temple in Greece ; found, 1853, near the Porta S. Paolo, Rome. Brought from Asia Minor by Sosius and placed in the temple of Apollo Sosianus.

A copy of this group is in the Glyptothek, Munich.

\* **Notre Dame** (notr-dahm), *Paris*, on the Island ; open daily from morning till night. Founded, 1163, on the site

of a temple of Jupiter. Length, about 420 ft.; width, 155 ft.; height of nave, 110. The towers are 220 ft. high. The south tower contains the great bell, 16 tons (fee, 20c.).

*The façade* is composed of 3 stories. The first consists of 3 richly sculptured receding portals, the centre representing the Last Judgment, the r. is dedicated to St. Anne, the l. to the Virgin. Over the portals are 28 statues to French kings, from Childbert to Philip Augustus. Above are statues—in the centre the Virgin, Adam on r., Eve on l. The great rose window is 42 ft. in diameter. The 3d story is a gallery of pointed arches, 26 ft. in height. In 1792 this church was converted into a Temple of Reason.

*The interior* barely sustains expectation. The massive columns of the nave present the peculiar feature of Gothic alternating with the circular.

The ancient stained glass windows are of great richness and beauty. Tickets for the choir and treasury (50c.), at the r. entrance to the choir.

*The choir* presents numerous wood carvings from the life of Christ, and also statues of Louis XIII. and XIV., and a Pietà by Coustou. In the chapels around the choir are monuments, chiefly to archbishops of Paris. Abp. Affre, with inscription; Duc d'Harcourt, rising from his tomb; Card. de Belloy, representing the aged Cardinal giving alms; Abp. de Quenlen, recumbent statue; Card. de Noailles, kneeling.

*In the Treasury* are to be seen the Crown of Thorns, and a piece of the True Cross.

*The Cour du Chapitre*, with its fountain and statues of 8 bishops, should not be omitted. At the rear of the Cathedral, in an open space, is the Fontaine Notre Dame, 1845, a beautiful Gothic spire 48 ft. high, covering a Virgin and Child.

**Nymphs, myth.** Female divinities of a lower rank, represented in works of art as beautiful maidens partially or entirely nude. They were of several classes. 1. *O-cean'-i-des*, or ocean nymphs; *Ne-re'-i-des*, or nymphs of the Mediterranean, 50 in number. 2. *Na-i'-a-des*, nymphs of fountains, streams, lakes, and bodies of fresh water. 3. *O-re'-a-des*, nymphs of grottos and mountains. 4. *Na-pæ'-æ*, nymphs of glens. 5. *Dry'-a-des*, nymphs of trees.

\***Nuremberg, Ger.**, NÜRNBERG, preserves to a larger extent than almost any other city of Central Europe the aspect and peculiarities of the Middle Ages. Until the discovery of the passage around the Cape of Good Hope, Nuremberg was one of the leading commercial cities of Germany. It suffered seriously from

the diversion of its trade through the new channel, and also from the Thirty Years' War, continuing to decline until the commencement of the present century. Recently it has become a manufacturing centre, and is now one of the most enterprising cities of South Germany, having a population of 100,000.

This city is one of the few which has still in good preservation its mediæval fortifications. The walls are surmounted by towers at frequent intervals, and possess a dry moat 100 ft. in width, and 50 in depth.

The small stream of the Pegnitz which flows through the centre of the city is crossed by numerous bridges, and affords considerable water-power for small mills. Among the principal manufactures are toys, Faber lead pencils, and playing-cards.

In art and literature, the names of Dürer, Wolgemut, Krafft, Vischer, Kulmbach, Hans Sachs, and Melancthon, give Nuremberg a high rank among German cities.

*The Principal Objects of Interest* are the Castle, the House of Dürer, the Church of St. Sebald, the Rathhaus, and the Ch. of St. Lawrence.

\*THE CASTLE OR BURG was founded 1024, by Conrad II., and enlarged 1158, by Fred. Barbarossa. The house of the Castellan is on the r. at the gateway. The attendant points out all the localities and objects of interest, of which especially are the well, 300 ft. deep, having a passage near the bottom leading out from the fortress to the city, the *lime tree* planted by Empress Cunigunde 800 years ago, the various chapels and apartments of the palace, the room containing a collection of instruments of torture for the administration of justice and the promotion of religion—particularly the *Holy Virgin* and the *Cradle of Justice*, in which latter a woman, afterward found to be innocent, was rocked to death since 1800. Near the Castle is the HOUSE OF DÜRER, now owned by the city, and remaining nearly as when occupied by the great artist.

ST. SEBALD, or St. Sebaldus. The great attraction of this church is St. Sebald's monument in the centre of the principal floor; a \*\*bronze canopy enclosing a sarcophagus, and possessing nearly 100 figures. Kugler regards this as one of the finest gems of German art. Its weight is nearly eight tons, and occupied Vischer and his five sons thirteen years. Within the sarcophagus are the remains of the saint. On the side of the altar, in a niche below, is the artist with chisel and apron. Among the decora-



tions of the ch. are reliefs by Krafft, a painting by Kulmbach, n. wall; and a crucifix by Stoss. *Exterior*; upon the buttresses of the e. choir, opp. the Rathhaus, is the Schreyer mon., a masterpiece by Krafft. The n. portal, called the "Bride's Door," also merits inspection.

**THE RATHHAUS** (raht-house). The hall is decorated with frescos by Dürer. The guillotine, which has been regarded as an invention of the French Revolution, is here represented, dated 1522. On the second floor is an Art Gallery with statues in wood, plaster, and bronze; and a limited collection of pictures.

**\*THE CHURCH OF ST. LAWRENCE**, noted for its magnificent rose window and portal, and the Ciborium of Krafft. This last consists of a Gothic spire in stone, 68 ft. in height with a bent finial, as if from insufficient height. The whole rests upon three figures, representing Krafft and his two assistants, who were occupied four years in the work. Suspended from the ceiling is a carved wood Salutation by Stoss. There are also altar-pieces by Dürer and Wolgemut.

*Routes*: To BERLIN, 15 hrs., \$11.; \$8.50. To DRESDEN, 11 hrs., \$8.; \$5.75. To PRAGUE, 9 hrs., \$8.50; \$6. To MUNICH, 4 hrs., \$4; \$2.75. To FRANKFORT, 5 hrs., \$5.50; \$4.

**Obelisks, Rome.** **OBELISK OF THE LATERAN**, the largest obelisk known, and believed to be the oldest monument in Rome; supposed to have been erected to Pharaoh Thothmes IV., B.C. 1740. It was taken from Heliopolis to Alexandria by Constantine, and to Rome by Constantius, and placed in the Circus Maximus; removed to its present site, 1587, by Fontana. It is about 150 ft. in height, the shaft being 106 ft.; it weighs 440 tons.

**OBELISK OF S. M. MAGGIORE** (mad-jo'-ra), supposed to have been brought from Egypt, A.D. 57, by Claudius, and placed at the entrance of the Mausoleum of Augustus. Length of shaft 48 ft.; of red granite, and is now in several pieces. Erected 1587.

**OBELISK OF MONTE CAVALLO** or Quirinale (cah-vahl'-yo), brought from Egypt along with the obelisk of S. M. Maggiore, and placed before the Mausoleum of Augustus. Erected in its present place, 1786. Shaft 45 ft. in length, in several pieces.

**OBELISK OF MONTE PINCIO** (pin'-chee-o), found in the Circus Varianus, and erected on the Pincian, 1822. A granite shaft 30 ft. in length, covered with hieroglyphics, signifying, according to Champollion, that it was erected by Hadrian and Sabina in honor of Antinous.

**OBELISK OF MONTE CITORIO** (mon-tee chee-to'-re-o), brought from Heliopolis by Augustus, placed in the Campus Martius and used for a sun-dial. Removed to its present place, 1792. It is of red granite, covered with hieroglyphics; is in several pieces. According to Lepsias, the hieroglyphics state that it was erected to Psammetichus I., about six centuries B.C. The entire height is 134 ft., that of the shaft being 72 ft.

**OBELISK OF THE PIAZZA DEL POPOLO** (pe-at-za-del-pop-o-lo), brought by Augustus from the Temple of the Sun at Heliopolis, and placed in the Circus Maximus, B.C. 28. It had fallen from its pedestal prior to 360 A.D., and remained buried till 1587, when it was exhumed and erected in its present place. It is of red granite, 78 ft. high; now in three pieces and covered with hieroglyphics, supposed to date about B.C. 1500.

**OBELISK OF THE PIAZZA DELLA MINERVA.** The hieroglyphics indicate the date of the seventh century B.C. Supposed to have stood in the Campus Martius. Erected here, 1667, by Bernini. The placing it upon an elephant is of Bernini's marvellous taste.

**OBELISK OF THE PIAZZA NAVONA.** See *Navona*.

**OBELISK OF THE PANTHEON.** See *Pantheon*.

**OBELISK OF TRINITÀ DE' MONTI.** Red granite, with hieroglyphics; formerly stood in the Circus of Sallust, an ancient imitation of that in the Pi. del Popolo. Found near the church of Sta. Croce in Gerusalemme, and erected here, 1822. Shaft 48 ft.

**OBELISK OF THE VATICAN.** See *St. Peter's*.

**Ommeganck, Balthasar Paul**, 1755–1826, b. *Antwerp*. His subjects were landscapes and animals, especially sheep and goats. His scenes are produced with the utmost fidelity to nature, such that the season of the year and time of day can be recognized.

**O-no'-frio, St.,** *ch. on the Janiculum, Rome*, 1439; has its chief interest in its possession of the remains of the poet Tasso, who died in the convent adjoining, April, 1595. The tomb is in the Chapel of St. Jerome, first on left. Clement VIII. invited Tasso to visit Rome that he might be honored with the Poet's Crown. Arriving in November, and the weather being bad, the ceremony was postponed until Spring. His health failing, he came to the convent of St. Onofrio, saying, "My fathers, I have come to die among you." Fourteen days after he expired.

**\*\*Madonna**, in fresco, by da Vinci, in a passage on the first floor.

**Opera House**, *Place de l'Opéra, Paris*. Opened 1875; the

largest theatre building in the world, cost \$9,000,000, seats 2,400 spectators. On the façade are sculptures: beginning on the r., The Dance, Tragedy, Elegy, Fable, Song, Idyllic Poetry, Lyric Poetry, and Music; above these are medallions of Bach, Pergolesi, Hayden, Cimarosa. Best observed by walking around the building. The interior equals the exterior in the grandeur and beauty of decoration. The grand staircase is stated to be unsurpassed by that of any modern structure. The stage is 178 ft. wide, 74 in depth, and nearly 200 ft. in height.

**Orcagna, Andrea** (or-cahn'-yah). ANDREA ARCAGNUOLO DI CIONE, 1308-1368. One of the greatest of the early Italian painters; pupil of Giotto and And. Pisano. Most of his works have been so injured as to leave them of little interest. Has a large altar-piece in the Nat. Gall. The famous frescos of the Campo Santo, Pisa, long attributed to Orcagna, are no longer believed by the best critics to be his.

"His masterpiece of sculpture is the magnificent tabernacle of the High Altar of Or San Michele, in Florence; perhaps the most splendid piece of decorative art in the world."—*Lübke*.

PRINCIPAL WORKS: Nat. Gall., 569-70-1-2-3-4-5-6-7-8.

**Orley, Bernhard van**, 1488?-1542, b. *Brussels*, pupil of Raphael; court painter to Margaret of Austria and to Mary of Hungary. Pictures are of fine finish; subjects, altar-pieces and cartoons for tapestries. A successful imitator of Raphael.

PRINCIPAL WORKS: Ant., 461-2-4; Bruss., 25, 27, 368; Dresd., 2421.

**Ostade, Adrian van** (ose-tah'-deh), 1610-1685, b. *Lubeck*. When quite young he went to Haarlem to study under Frans Hals, whose works were in great repute. In 1662, filled with alarm at the approach of the French troops, he made preparations for leaving Holland and returning to his native country. He sold his pictures and effects and went to Amsterdam, with the intention of embarking for Lubeck. He was there prevailed upon to abandon his fears, and to establish himself in that city, where he continued his profession with great celebrity until his death. Number of known works, 380.

"The pictures of Ostade usually represent the interiors of alehouses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels. He has, however, treated these grotesque subjects with such humor and spirit, and has given so lively and natural an expression to the various characters of his heads, that we forget the low vulgarity of the objects to admire the truth and finesse with which he animates the actors of his scenes. His coloring is rich, clear, and glowing, his pencil uncommonly light and delicate, and, though his pictures



have the appearance of the most polished finishing, his touch is spirited and free."

**PRINCIPAL WORKS:** Ant., 466; Bruss., 259; Cassel, 399, 400, 401; Darms., 362; Dresd., 1283, 1287; Dul., 107, 152, 190; Hague, 104, 105; Hermit., 945-7-50, 951-2-3-4; Louvre, 369, 370-1-2-3, 82, 87; Munich, 835, 878; Nat. Gall., 846; Pesth, 642, 645; Rijks, 288-9, 290-1; Vienna, Chud., 231.

**Ostade, Isaac van** (ose-tah'-deh), 1621-1657, b. *Lubeck*, brother, pupil, and imitator of Adrian. Subjects were similar, especially village scenes and travellers halting at inns. Winter and skating scenes were also his favorite themes.

"His rustic court-yards are, perhaps, still more picturesque than his interiors, and must certainly have been more difficult to color harmoniously."

**PRINCIPAL WORKS:** Amst., Hoop., 88; Bruss., 260; Hermit., 962; Nat. Gall., 847, 963; Louvre, 376-7-8-9, 91; Munich, 843; Rijks, 292.

**Ostend** (oast'-end'; *east end*), *Belg.*, pop. about 20,000; founded in the 9th cent.; walled in the 15th; sustained a memorable siege by the Spanish from 1601 to 1604, in which it lost 50,000 men and the besiegers 80,000. See Route 11. Note 3.

\***Oxford, Eng.**, pop. about 30,000. It is a place of very remote antiquity, but the first fact connected with it that is known with certainty is, that in the reign of Alfred, who at one time resided in Oxford with his three sons, the place was noted for a monastery which was founded in the year 727.

"Edmund Ironsides was murdered there. Canute frequently resided at Oxford, and Harold Harefoot, his son and successor, was crowned and died there.

"In the year 1067, the town was stormed by William the Conqueror, and a castle was built by him, now partly occupied by the county jail and house of correction. During her contest with Stephen, the Empress Maude was closely besieged in Oxford Castle by her rival, but escaped in the night with only three attendants, and the castle surrendered next morning. Henry II. resided at Oxford during the great part of his reign, and here his valiant son, Richard Cœur de Lion, was born.

"In the martyrdoms of Mary's reign, Latimer, Ridley, and Cranmer were burnt at Oxford, in front of Baliol College. During the civil wars, Oxford, after once or twice changing masters, became the headquarters of the King. After the battle of Naseby, it surrendered to the parliamentary army under Fairfax. During the reign of James II. the university firmly resisted an illegal command of that prince to elect a Roman Catholic to the presidency of Magdalen College. James proceeded thither in person and expelled the contumacious members, whom, however, when alarmed by the preparations of the Prince of Orange, he afterward restored.

"The origin of the University of Oxford, like that of the town, is involved in obscurity. The earliest charter of privileges to the University as a corporate body is of the 28th Henry III. In 1603 the University obtained from James I. the privilege of sending two representatives to Parliament."—*Black*.

The University comprises 20 colleges, the Bodleian and Radcliffe Libraries, and 5 halls. The colleges were founded: University

College, "said to have been founded by Alfred, but this is believed, on good grounds, to be a mistake," 1429; Baliol, 1263; Merton, 1264; Exeter, 1314; \*Oriol, 1326; \*\*Queen's, 1340; \*\*New College, 1380; Lincoln, 1427; All-Souls, 1437; Magdalen, \*\*tower, 1457; Brazenose, 1509; Corpus Christi, 1516; Christ Church, 1524; Trinity, 1554; St. John's, 1555; Jesus, 1571; Wadham, 1613; Pembroke, 1624; Worcester, 1714; Keble, 1870.

The number of students connected with the University is about 2,500. Some of the colleges have extensive grounds, which are laid out in shaded and delightful walks. The bell of Christ Church, called the "Great Tom," weighing 17,000 lbs., at ten minutes past 9 every evening, strikes 101 strokes, being the number of students for which the college was founded.

The place of the martyrdom of Latimer, Ridley, and Cranmer is marked by a cross in the pavement of one of the principal streets. *Blenheim*, the residence of the Duke of Marlborough, is nine miles distant.

**Painting.** Whatever the Greeks may have achieved in the art of painting, nothing of all the works of the many artists mentioned by the Greek and Latin writers, has descended to our time. Our knowledge is limited to the few specimens of wall decorations and mosaics discovered at Pompeii and Herculaneum. These show that ancient art had attained a high degree of perfection, both as to form and color, and that Roman art was derived altogether from Greek models.

In somewhat the same manner our knowledge of early Christian painting is derived solely from the wall decorations of the catacombs in the vicinity of Rome. But while the catacomb pictures have their sources in the antique, and follow, from the second century to the eighth, the general art culture of the centuries in all their varying phases, still, the choice and conception of subjects become of the greatest importance to us as indicating the relation of early Christian sentiment to art.

The antagonism of Christianity to the Mythology of Greece and Rome, and to the worship of their divinities, forbade any representation or image of Divine Beings. Christian hope, however, sought expression, and wrought with pious tenderness its symbols upon the abodes of the departed. Among the earliest of these were the X P, a monogram for Christ, and the Alpha and Omega, the beginning and end, and similar symbols, expressive in gen-

eral of trust in the future life. The later symbolism, becoming more positive, represents Christ as a Shepherd, the Apostles as twelve sheep, and his followers as lambs. Yet under this disguise, the art, such as it was, was altogether antique; the Christ was Apollo, the figure was pagan, and was frequently surrounded by cupids.

The Evangelists were symbolized, Matthew, as having a human head; Mark, of a lion; Luke, of an ox; John, of an eagle (*vide*



The Evangelists.

statues Musée des Thermes, Paris). The representations in the second and third centuries were principally of the Resurrection, sometimes the Nativity and the Raising of Lazarus, but none indicative of suffering by Christ, or of martyrdom.

In the third and fourth centuries we find the first indications of special honor to the Virgin. She appears seated upon a throne, but without halo or nimbus, these still being pagan symbols; her figure was gentle and in good proportion. No child appears with the Virgin until after the Council of Ephesus, 331. In the fifth century, the decline in art and civilization becomes apparent in the want of harmonious proportion of the figures delineated—being unnaturally long or short.

With the conversion of Constantine and the consequent subjugation of paganism, the repugnance to representations of objects of worship is no longer manifest. Pictures of the Saviour now appear, though still with Grecian characteristics; first of



Apollo and afterward of Jupiter, with beard and halo; the head small, the face elongated, and the body of undue length. In regard to the so-called portraits of Christ, St. Augustine declares "that as to the personal appearance of Christ nothing is known."



Christ—*Earliest known.*

The removal of the seat of empire to Byzantium, and the decline of Rome, gradually extended Byzantine influence, and finally established Byzantine art throughout Italy. Burckhardt remarks:

"The Byzantine system was indeed partly founded on reminiscences of antiquities, but so stiff as to be hardly recognizable. Sanctity always takes the form of moroseness, since art was not permitted to arouse the thought of the supernatural by producing forms that were free, as well as grand. Even the Madonna becomes sulky, though the small lips and thin nose seem to make a certain attempt at loveliness; in male

heads there is often an expression of malice quite odious. The drapery, arranged in a particular number of motives, has a special way of falling into delicate stiff folds and breaks; when the type requires it, it is merely a surface of ornaments, gold and jewels; in other places, in easel pictures constantly, and often in mosaics, the gold serves to represent the high lights. The movements and positions become more and more lifeless, and in works of the 11th cent., like the old mosaics of S. Marco, they preserve hardly a trace of life.

"This style now gained great influence in Italy also. Not only did many important countries and towns, Rome among the number, remain for quite a thousand years in an apparent, and partially real, dependence on the Greek empire, but Byzantine art likewise possessed special qualities, which for a time assured its predominance over all Italian art. In both countries the religious feeling was the same; it was not till the middle of the 11th cent. that the ecclesiastical breach between Rome and Byzantium was, once for all, decided.

"The artistic treatment of the action and expression does not go beyond what ancient art supplied to the Christian painter; incidents like the Adoration of the Magi, the Last Supper, the Miracle of the Loaves, only appear as figures standing in a row with some slight expression in the attitudes, and the signs of life here apparent soon stiffen into a purely conventional arrangement.

"The first object of Christian art was to teach, and the aim of the artist was to render the truth he desired to present, without any regard to the beauty of the representation; and as the truths were supposed to be immutable, the representations also came to have a like fixedness.

"Thus in Constantinople, where, in course of time, the practice of almost all the best art of the Christian world was concentrated, there grew up a system of adapting a certain arrangement of the scenes to be represented, a particular manner of depicting single figures, according to their importance and rank, and a special treatment of every detail. Every one learned this system by heart as far as his capacity allowed, and then reproduced it, for the most part without any reference to nature. This repetition of something learned by heart is the essential characteristic of what we call the Byzantine Style."

Hence it is that this style presents so many almost identical Madonnas, so many scenes with sacred figures exactly alike.

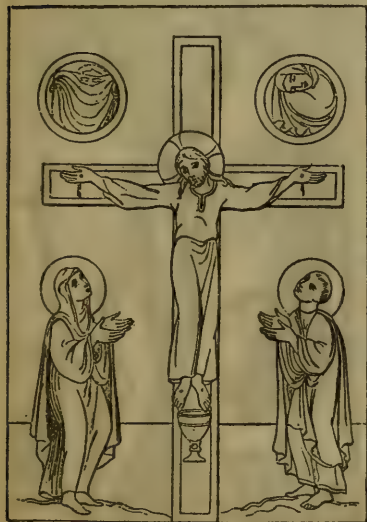
In the seventh century the decline of Italian art becomes evident in the general rudeness of the work. The nose and hair are straight, the brows and eyes semicircular, the neck broad and heavy, the expression a wild, dismal stare. The nimbus appears as a Greek cross.



Christ—*Seventh century.*

About 700, the Council of Constantinople decreed that, in crucifixions, the human figure should supplant that of the lamb, and from that date onward "crucifixions" take their place in Christian art. At first Christ is represented as fully clad, youthful, erect on the cross, calm, and with open eyes. In this cent. the Keys first appear as appertaining to St. Peter.

In the ninth century, the eyes become staring, the hair straight down the forehead, and, in general, the taste exhibited is barbarian. The Virgin is in a long robe, without a girdle, with "wooden hands, projecting ears, and the figure and pose of a mummy." Winckelmann remarks that "in the ninth century, Byzantine mosaics sink into a rudeness for which it is not easy to find a historical reason in the civilization of the times."



Crucifixion—*Earliest known.*

To this time there appears to have been no representation of Christ as suffering; the nearest approach to such sentiment is the Bearing of the Cross with Simon.

In the tenth and eleventh centuries art had become extinguished in Italy.

The twelfth century took pleasure in depicting suffering. The

image of Christ was repulsive, the hands formless, the head large and grim, with red hair, red patches on the cheeks, wrinkled brow, and large, staring eyes, sometimes closed.



Christ—Twelfth cent.

During all this long period, the colors employed in religious painting were entirely symbolical, and were used according to their signification, and in no wise with regard to harmony, beauty, or the inclination of the artist.

Each color had usually a good and an evil sense, as it was used in connection with good or evil beings. *White* signified purity and joy. *Red*, love, royalty, and power; also war, hatred, and punishment. *Blue or sapphire*, truth, fidelity, and heaven. *Yellow or gold*, goodness, faith, and marriage; also deceit and jealousy. *Green or emerald*, hope or victory. *Violet*, love and truth united; also passion and suffering. *Gray*, humility and mourning. *Black*, darkness, sorrow, wretchedness, hell. *White and red roses*, love with innocence. *Red and green*, love and hope. *White and black*, purity of life.

Hence, Christ, after the Resurrection, and Mary, in the Immaculate Conception and Assumption, are robed in white.

The usual dress of the Virgin is a red tunic, with blue mantle; but after the crucifixion, violet. St. John has a blue tunic and red mantle. St. Peter has a blue tunic and a yellow mantle. Mary Magdalen, as a penitent, wears blue and violet; as a saint, red.

At last, after a downward course for nearly a thousand years, the human mind turned once again toward nature and the beautiful. In the thirteenth century, Modern Art found its earliest masters.



Creation of Adam—Twelfth century.



To Central Italy belongs the high honor of having given birth to these new and better impulses. In Siena, Pisa, Arezzo, and Florence, while the Byzantine still remained supreme, there began to be a manifest effort toward truth and beauty.

The morning star of this new day-dawn was Cimabue (1240), whose works, whilst following traditional arrangements, show a clear perception of the elements of human grace.

Forty years later came the great Giotto, who so largely abandoned the Byzantine, and so enkindled a new enthusiasm both by his untiring energy and his new conceptions of art, that he has ever been regarded as "the father of modern painting."

A love of nature, beauty, and grace once awakened, the larger cities of Italy soon became each a fostering home of Art, where, in due time, under some leading master, arose a favorite or leading style designated a "school," and characterized by some peculiarity or excellence of composition or coloring adopted by the master. Hence, the Schools of Venice, Bologna, Florence, Titian, Correggio, etc., and, later, of Germany, Holland, France.



Miracle of the Loaves—Twelfth century.

### Schools of Painting.

In connection with each painter in the list is given his leading subject or style.

*Abbreviations:* *Rel.*, religious; *Mad.*, Madonnas; *Myth.*, mythological; *Hist.*, historical; *Fig.*, figures; *Land.*, landscapes; *Port.*, portraits; *Int.*, interiors; *Gn.*, genre; *Var.*, subjects various.

\* indicates see further under *those titles*.

## BRITISH SCHOOL.

- 1618-1680, Lely, Sir Peter; *Port.*  
 1646-1723, Kneller, Sir G.; *Port.*  
 1676-1734, Thornhill, Sir J.; *Decora.*  
 \*1697-1764, Hogarth, W.; *Fig. & Port.*  
 \*1723-1792, Reynolds, Sir J.; *Port.*  
 \*1727-1788, Gainsborough, T.; *Port.*  
 1737-1815, Copley, J. S.; *Port. & Hist.*  
 1738-1820, West, Ben.; *Hist. & Port.*  
 1741-1806, Barry, J.; *Hist.*  
 1756-1823, Raeburn, H.; *Port.*  
 1757-1828, Blake, W.; *Myth.*  
 1761-1807, Opie, J.; *Hist. & Port.*  
 1763-1804, Morland, G.; *Gn. & Swine.*  
 1769-1830, Lawrence; *Port.*  
 \*1775-1851, Turner; *Land. & Sea.*  
 1776-1837, Constable; *Land.*  
 1779-1844, Calcott; *Port. & Land.*  
 \*1785-1841, Wilkie; *Rustic.*  
 1786-1846, Haydon; *Hist.*  
 1786-1831, Nasmyth, P.; *Land.*  
 1786-1831, Mulready; *Gn.*  
 1787-1849, Etty, William; *Var.*  
 1788-1847, Collins; *Land.*  
 1793-1865, Eastlake; *Hist. & Fig.*  
 1793-1867, Stanfield; *Sea.*  
 1794-1859, Leslie; *Gn.*  
 1796-1864, Roberts; *Arch. & Int.*  
 1802-1873, Landseer; *Animals.*  
 1811-1870, Maclise, Dan.; *Hist.*

## DUTCH SCHOOL.

- 1494-1533, Leyden, L. van; *Var.*  
 1562-1638, Haarlem, C. van; *Hist. & Port.*  
 1567-1641, Mierevelt, M. J.; *Port.*  
 1567-1647, Bloemart, A.; *Var.*  
 \*1582-1649, Teniers, D., Eld.; *Gn.*  
 \*1584-1666, Hals, Frans; *Gn.*  
 1586-1667, Poelemburg, Cor.; *Myth.*  
 \*1590-1656, Honthorst, G.; *Hist.*  
 \*1596-1656, Goyen, J. van; *Sea.*  
 1600-1674, Heem, J. D. de; *Fruit.*  
 1600-1670, Ruysdael, Sal.; *Land.*  
 \*1600-1680, Wynants, Jan; *Land.*  
 \*1605-1691, Cuyp, A.; *Land. & Cattle.*  
 \*1607-1669, Rembrandt; *Port.*  
 1607-1692, Witte, E. de; *Int.*  
 \*1608-1640, Brouwer, Adrian; *Gn.*  
 \*1608-1681, Terburg, G.; *Int., Satin.*  
 \*1610?-1656?, J. & A. Both; *Land.*  
 1610-1693, Velde, Wm. van de, Eld.; *Sea.*  
 \*1610-1685, Ostade, A. van; *Rustic.*  
 \*1610-1690, Teniers, Yr.; *Gn.*  
 \*1611-1681, Bol, Ferd.; *Hist.*  
 1613-1670, Helst, B. van der; *Port.*  
 \*1613-1675, Dow, Gerard; *Candlelight.*  
 1615-1660, Flinck, Govaert; *Port.*  
 \*1619-1668, Wouwerman; *Horsemen.*

- 1619-1683, Neer, A. van der; *Moonlight.*  
 1620-1679, Aelst, W. van; *Game.*  
 \*1620-1683, Berchem; *Land & Cattle.*  
 \*1621-1657, Ostade, I. van; *Village Scenes.*  
 \*1621-1660, Weenix, J. B.; *Game.*  
 1623-1671?, Heem, C. de; *Flrs.*  
 \*1625-1654, Potter, Paul; *Cattle.*  
 1625-1682, Ruysdael, J.; *Land.*  
 1625-1678, Jardin, K. du; *Land. & Ani.*  
 \*1626-1679, Steen, Jan; *Gn.*  
 1627-1678, Hoogstraten, S. van; *Gn.*  
 1630-1693, Kalf, Willem; *Kitchen.*  
 1630-1667, Metsu, Gabriel; *Gn.*  
 \*1631-1709, Bakhuizen, L.; *Sea.*  
 1632-1696, Meer, J. van der; *Streets.*  
 1632-1671?, Hooghe, P. de; *Int.*  
 1633-1686, Moucheron, F.; *Land.*  
 \*1633-1707, Velde, W. van de, Yr.; *Sea.*  
 \*1635-1681, Mieris, F. van, Eld.; *Gn.*  
 \*1636-1695, Hondcoeter, M.; *Poultry.*  
 \*1637-1712, Heyden, J. van der; *Arch.*  
 \*1638-1709, Hobbema, M.; *Land.*  
 \*1639-1672, Velde, A. van de; *Land.*  
 1639-1679, Mignon, Abraham; *Flrs.*  
 1639-1694, Netscher, G.; *Gn., Children.*  
 1640-1691, Slingeland, P. van; *Gn.*  
 \*1640-1719, Weenix, J.; *Dead Game.*  
 1643-1706, Schalken, G.; *Candlelight.*  
 \*1659-1722, Werff, A. van der; *Fig.*  
 1662-1747, Mieris, W. van; *Gn.*  
 1682-1749, Huysum, J. van; *Fruit & Flrs.*  
 1744-1808, Os, Jan van; *Fruit & Flrs.*

## FLEMISH SCHOOL.

- \*1266-1426, Eyck, H. van; *Rel.*  
 \*1390-1440?, Eyck, J. van; *Rel.*  
 \*1391?-1475, Bouts, D.; *Rel.*  
 \*1400?-1464, Weyden, R. van der; *Rel.*  
 \*1430?-1495, Memling; *St. Ursula.*  
 \*1466-1531, Matsys, Q.; *Gn.*  
 1470-1532, Mabuse, J. G.; *Port.*  
 \*1488-1542, Orley, B. van; *Rel.*  
 1506-1566, Susterman, L.; *Rel.*  
 1520-1570, Floris, F.; *Rel. & Myth.*  
 \*1520-1569, Brueghel, P., Eld.; *Peasants.*  
 1531-1603, Vos, Martin de; *Fig.*  
 1546-1580, Pourbus, F., Eld.; *Port.*  
 \*1556-1626, Bril, Paul; *Rel.*  
 \*1564-1637, Brueghel, P., Yr.; "Hell."  
 1570-1622, Pourbus, F., Yr.; *Hist.*  
 \*1570-1651, Neefs, P., Eld.; *Torchlight.*  
 \*1577-1640, Rubens, P. P.; *Var.*  
 \*1579-1657, Snyders, Fr.; *Ani. & Game.*  
 1582-1669, Crayer, G. de; *Rel.*  
 \*1589-1642, Brueghel, J., Yr.; *Velvets.*  
 1593-1670?, Snayers, P.; *Hist.*  
 \*1593-1678, Jordaens, J.; *Var.*  
 1597-1637, Rombouts, T.; *Rel.*  
 1597-1681, Sustermans, J.; *Hist., Port.*  
 \*1599-1641, Dyck, A. van; *Port. & Var.*

- 1599-1652, Utrecht, A. van; *Fruit & Flrs.*  
 1600-1671, Oost, J. van, Eld.; *Port.*  
 \*1600-1675, Neefs, P., Yr.; *Ch. Int.*  
 \*1602-1674, Champagne, P. de; *Port.*  
 1607-1675, Diepenbeck, A.; *Fig.*  
 1607-1678, Quellin, E.; *Fig.*  
 1609-1661, Fyt, Jan; *Dead Game.*  
 1634-1690, Meulen, van der; *Hist.*  
 1639-1713, Oost, J. van, Yr.; *Port.*  
 1641-1711, Lairese, G. de; *Myth.*  
 1648-1727, Huysmans, C.; *Land.*  
 1662-1740, Bloemen, J. F. van; *Land.*  
 \*1755-1826, Ommeganck; *Land & Ani.*  
 1803-1874, Wappers, Gus.; *Hist.*  
 1815-1869, Leys, J. A. H.; *Hist.*

## FRENCH SCHOOL.

- 1500?-1589?, Cousin, J.; *Fig.*  
 1500-1572, Clouet, F.; *Port.*  
 1567-1619, Fréminet, M.; *Decora.*  
 1590-1649, Vouet, S.; *Decora.*  
 1592-1635, Callot, J.; *Battles.*  
 \*1594-1665, Poussin, N.; *Myth. & Var.*  
 \*1600-1682, Claude; *Land.*  
 1605-1668, Mignard, N.; *Port. & Deco.*  
 1609-1674, Boullongne, L. de; *Rel.*  
 1606-1656, Hire, L. de la; *Hist.*  
 1610-1695, Mignard, P.; *Port.*  
 \*1613-1675, Poussin, Gas.; *Land.*  
 1617-1655, Sueur, E. le; *Rel., Myth.*  
 \*1619-1690, Brun, C. le; *Hist., Myth.*  
 1621-1676, Courtois, J.; *Battles.*  
 1659-1743, Rigaud, H.; *Port.*  
 1661-1743, Desportes, F.; *Dogs.*  
 \*1684-1721, Watteau, A.; *Fêtes.*  
 1684-1745, Loo, J. B. van; *Hist., Myth.*  
 1686-1755, Oudry, J. B.; *Chase.*  
 1688-1737, Moine, Fr. le; *Myth.*  
 1699-1749, Subleyras, P.; *Rel.*  
 1704-1770, Boucher, F.; *Pastoral.*  
 1705-1765, Loo, C. A. van; *Myth & Port.*

- \*1714-1789, Vernet, C. J.; *Seaports.*  
 1725-1805, Greuze, J. B.; *Port & Gn.*  
 \*1748-1825, David, J. L.; *Hist., Myth.*  
 1755-1842, Brun, Mme. le; *Port.*  
 \*1758-1835, Vernet, A. C. H.; *Horses.*  
 1758-1823, Prud'hon; *Fig.*  
 1767-1824, Girodet; *Fig.*  
 1770-1837, Gérard, Fr.; *Port., Hist.*  
 1771-1835, Gros, Ant. J.; *Battles.*  
 1774-1833, Guérin; *Fig.*  
 \*1789-1863, Vernet, H.; *Battles.*  
 1791-1824, Géricault; *Fig. & Horses.*  
 1794-1835, Robert, L. L.; *Genre.*  
 \*1795-1858, Scheffer, Ary; *Scrip.*  
 \*1797-1856, Delaroche, P.; *Hist.*  
 1799-1863, Delacroix, E.; *Hist.*

## GERMAN SCHOOL.

- ?-1378, Wilhelm, W. von; *Rel.*  
 ——?-1451, Lochner, S.; *Rel.*  
 1420-1499, Schongauer, M.; *Rel.*  
 1434-1519, Wolgemut, M.; *Rel.*  
 \*1460-1523, Holbein, Eld.; *Rel.*  
 \*1471-1528, Dürer, A.; *Fig. & Var.*  
 \*1472-1553, Cranach, L.; *Fig.*  
 \*1497-1543, Holbein, Yr.; *Fig.*  
 \*1515-1586, Cranach, L. Yr.; *Fig.*  
 1574-1620, Elzheimer, A.; *Land.*  
 1606-1688, Sandart, J.; *Hist. & Port.*  
 1631-1685, Roos, J. H.; *Animals.*  
 \*1685-1749, Denner, Balt.; *Old Faces.*  
 1712-1774, Dietrich, C.; *Copies.*  
 \*1728-1779, Mengs, A. R.; *Myth.*  
 \*1741-1807, Kauffmann, A.; *Port.*  
 1768-1814, Mind, Gott.; *Cats.*  
 1783-1867, Cornelius, P.; *Faust.*  
 1789-1869, Overbeck, Fr.; *Rel.*  
 1804-1874, Kaulbach; *Hist.*  
 1768-1859, Koch; *Land.*  
 1794-1872, Schnorr, Ju.; *Hist. Nibelung.*  
 1808-1880, Lessing, C. F.; *Hist. & Land.*  
 1816-1859, Rethel; *Hist.*  
 1816-1858, Leutze; *Hist. & Land.*

## ITALIAN SCHOOL.

The principal subdivisions of Italian Art, are into the Schools of Lombardy, Venice, Bologna, Florence, Siena, Rome, and Naples.

Occasionally an artist appears with the characteristics of no distinct school, in which case he is ranked in that to which his style most nearly corresponds.

- 1200?—?, Guido of Siena; *Rel.*  
 \*1240-1302?, Cimabue; *Fl. Rel.*  
 1260-1320?, Duccio; *St. Rel.*  
 \*1266-1337, Giotto; *Fl. Rel.*  
 1280-1348, Lorenzetti; *St. Rel.*  
 \*1300-1366, Gaddi, T.; *Fl. Fresco.*

- \*1308-1368?, Orcagna; *Fl. Rel.*  
 1316-1409, Aretino, S.; *Fl. Rel.*  
 1324—?, Giotto; *Fl. Rel.*  
 \*1325-1396, Gaddi, Ag.; *Fl. Rel.*  
 1370-1450, Fabrino; *Fl. Rel.*  
 \*1387-1455, Angelico, Fra.; *Fl. Rel.*



- 1394-1474, Squarcione; *Padua*, Fig.  
 \*1395-1470, Bellini, J.; *Ven.* Rel.  
 1396-1479, Dono, Paolo di; *Fl.* Birds.  
 \*1401-1428, Masaccio; *Fl.* Fig.  
 \*1412-1469, Lippi, Fra; *Fl.* Madon.  
 \*1415-1492, Francesca, P.; *Fl.* Persp.  
 1420-1498, Gozzoli; *Fl.* Rel.  
 \*1421-1507, Bellini, Gen.; *Ven.* Fig.  
 \*1427-1516, Bellini, Gio.; *Ven.* Fig.  
 \*1430?-1495?, Crivelli; *Ven.* Rel.  
 \*1431-1506, Mantegna; *Fl.* Rel. Hist.  
 1432-1488, Verrocchio; *Fl.* Fig.  
 1433-1498, Pollajuolo, A.; *Fl.* Fig.  
 1439-1506, Roselli; *Fl.* Rel.  
 \*1440?-1494, Santi, Gio.; *Fl.* Rel.  
 \*1441-1521, Signorelli; *Fl.* Hist.  
 1443-1596, Pollajuolo, P.; *Fl.* Fig.  
 \*1446-1524, Perugino; *Fl.* Fig.  
 \*1447-1510, Botticelli; *Fl.* Myth.  
 \*1449-1594, Ghirlandaio, D.; *Fl.* Rel.  
 \*1450-1517, Francia, Fr.; *Bol.* Rel.  
 1450-1522?, Carpaccio, V.; *Ven.* Hist.  
 \*1452-1519, Vinci, da; *Lom.* Fig.  
 1454-1513, Pinturicchio; *Fl.* Rel.  
 1455?-1523, Montagna; *Lom.* Rel.  
 \*1455?-1525, Borgonone; *Lom.* Rel.  
 \*1459-1537, Credi, Lor. di; *Fl.* Rel.  
 \*1460-1504, Lippi, Filippino; *Fl.* Rel.  
 1466-1524, Garbo, G. A.; *Fl.* Rel.  
 \*1469-1517, Bartolommeo, Fra; *Fl.* Rel.  
 1470-1520, Basaiti, M.; *Fl.* Rel.  
 1470-1523, Viti, T.; *Fl.* Madon.  
 \*1470-1530, Luini, Ber.; *Lom.* Rel.  
 1473-1529, Morone, F.; *Lom.* Rel.  
 \*1473-1549, Sodoma, Il; *Fl.* Rel.  
 1474-1515, Albertinelli; *Fl.* Rel.  
 1474-1558, Dossi, D.; *Lom.* Myth.  
 \*1475-1564, Angelo, M.; *Fl.* Fig.  
 \*1476-1511, Giorgione; *Ven.* Fig.  
 \*1477-1576, Titian; *Ven.* Fig.  
 1479-1560, Dossi, D.; *Fl.* Rel.  
 \*1480-1528, Palma, Vec.; *Ven.* Fig.  
 1480-1558, Lotto, L.; *Lom.* Rel.  
 \*1480?-1530?, Spagna, Lo; *Nap.* Rel.  
 1481-1536, Peruzzi, B.; *St.* Rel.  
 \*1483-1520, Raphael; *Rom.* Fig.  
 \*1483-1554?, Alfani, D.; *Fl.* Rel.  
 \*1483-1539, Pordenone; *Ven.* Port.  
 1483-1560, Ghirlandaio, R.; *Fl.* Rel.  
 1484-1542, Bagnacavallo, B.; *Bol.* Rel.  
 1484-1549, Ferrari, G.; *Lom.* Rel.  
 1484-1549, Sesto, C. da; *Lom.* Fig.  
 \*1485-1547, Piombo, S.; *Ven.* Port.  
 1486-1522, Morando, P.; *Lom.* Port.  
 1486-1551, Beccafumi, D.; *St.* Rel.  
 1488-1528, Penni, G. F.; *Rom.* Fig.  
 \*1488-1525, Sarto, A. del; *Fl.* Rel.  
 1490-1549, Imola, da; *Rom.* Fig.  
 1490-1570, Primaticcio, F.; *Bol.* Myth.  
 1490?-1525?, Benvenuto, G. B.; *Bol.* Fig.  
 \*1491-1553, Bonifazio, V.; *Ven.* Rel.  
 \*1494-1534, Correggio; *Lom.* Fig.  
 1494-1556, Pontormo, J.; *Fl.* Port.  
 1495-1543, Caldara, P.; *Lom.* Rel.  
 \*1498-1546, Romano, G.; *Rom.* Fig.  
 1498-1555?, Moretto, Il; *Ven.* Rel.  
 1500-1547, Vaga, del; *Rom.* Fig.  
 \*1500-1571, Bordone, P.; *Ven.* Port.  
 \*1502-1572?, Bronzino, A.; *Fl.* Port.  
 \*1504-1540, Parnegiano; *Lom.* Rel.  
 \*1509-1566, Volterra, D. da; *Fl.* Rel.  
 1510-1578, Moroni, G. B.; *Lom.* Port.  
 \*1510-1592, Bassano; *Ven.* Gn.  
 1512-1574, Vasari, G.; *Fl.* Port.  
 \*1518-1594, Tintoretto; *Ven.* Fig.  
 1522-1532, Schiavone, A.; *Ven.* Port.  
 \*1528-1588, Veronese, P.; *Ven.* Bib. & Myth.  
 \*1528-1612, Baroccio, F.; *Rom.* Fig.  
 \*1535-1607, Allori, Al.; *Fl.* Port.  
 \*1544-1628, Palma, Yr.; *Ven.* Myth.  
 \*1555-1619, Carracci, Lud.; *Bol.* Rel.  
 1557-1633, Crespi, G. B.; *Lom.* Fig.  
 \*1557-1602, Carracci, Ag.; *Bol.* Rel. Myth.  
 \*1559-1613, Cigoli, L. C. da; *Fl.* St. Fran.  
 \*1560-1609, Carracci, An.; *Bol.* Myth.  
 \*1569-1609, Caravaggio, M. A.; *Nap.* Gn.  
 \*1575-1642, Guido (Reni); *Bol.* Fig.  
 \*1577-1621, Allori, Ch.; *Fl.* Land.  
 \*1578-1660, Albani; *Bol.* Myth.  
 1580-1615, Schedone; *Lom.* Fig.  
 \*1581-1641, Domenichino; *Bol.* Rel.  
 1581-1647, Lanfranco; *Bol.* Groups.  
 1590-1650, Padovano; *Ven.* Fig.  
 \*1591-1666, Guercino; *Bol.* Fig.  
 \*1596-1669, Cortona; *Fl.* Rel.  
 \*1605-1685, Sassoferrato; *Rom.* Madon.  
 \*1615-1673, Rosa, Salv.; *Nap.* Land.  
 \*1616-1686, Dolci, C.; *Fl.* Fig.  
 1625-1713, Maratta, C.; *Rom.* Mad.  
 1632-1705, Giordano; *Nap.* Rel.  
 1697-1768, Canaletto; *Ven.* Archi.  
 1702-1787, Batoni (Battoni), P.; *Rom.* Fig.  
 1712-1793, Guardi; *Ven.* Arch.  
 SPANISH SCHOOL.  
 1510-1586, Morales, L. de; *Rel.*  
 1550-1628?, Ribalta, F. de; *Rel.*  
 \*1588-1656, Ribera, J. de; *Rel.*  
 1597-1623, Ribalta, J. de; *Rel.*  
 \*1598-1662, Zurbaran, F.; *Monks.*  
 \*1599-1660, Velasquez; *Var.*  
 \*1618-1682, Murillo; *Mad. & Var.*  
 1630-1691, Leal, J. de V.; *Rel.*  
 1746-1828, Goya, F.; *Caricature.*

For reference to the following painters, see under the name adjoined.

Allegri, see *Correggio*.  
 Allori, Ag., see *Bronzino*.  
 Amerighi, see *M. A. Caravaggio*.  
 Barbarelli, see *Giorgione*.  
 Barbieri, see *Guercino*.  
 Bazzi, see *Sodoma*.  
 Beato, Il, see *Angelico*.  
 Biagio, see *Pinturicchio*.  
 Bigordi, see *Ghirlandato, D.*  
 Bondone, see *Giotto*.  
 Boninsegni, see *Duccio di*.  
 Bonvicino, see *Il Moretto*.  
 Buonarroti, see *M. Angelo*.  
 Caliari, see *P. Veronese*.  
 Caravaggio, P. C., see *Caldara*.  
 Cardi, see *Cigoli*.  
 Carucci, see *Pontormo*.  
 Cione, see *Orcagna*.  
 Claude, see *Lorraine*.  
 Conegliano, see *Cima*.  
 Dughet, see *G. Poussin*.  
 Fiesole, see *Angelico*.  
 Filipepi, see *Botticelli*.  
 Frate, Il, see *Bartolommeo*.  
 Gelée, see *C. Lorraine*.  
 Grannucci, see *G. Romano*.

Guidi, Tommaso, see *Musaccio*.  
 Licinio Regillo, see *Pordenone*.  
 Luciani, see *Piombo*.  
 Mazzuoli, see *Parmegiano*.  
 Pippi, see *G. Romano*.  
 Ponte, see *Bassano*.  
 Porta, della, see *Bartolommeo*.  
 Raibolini, see *Fr. Francia*.  
 Razzi, see *Sodoma*.  
 Regillo, L., see *Pordenone*.  
 Reni, see *Guido*.  
 Rhyn, see *Rembrandt van*.  
 Robusti, see *Tintoretto*.  
 Ricciarelli, see *Volterra*.  
 Salvi, see *Sassoferrato*.  
 Sandro, see *Gozzoli*.  
 Santi, see *Raphael*.  
 Sanzio, see *Raphael*.  
 Spagnoletto, see *Ribera*.  
 Spinello, see *Aretino*.  
 Tisio, Ben., see *Garafalo*.  
 Vannucci, see *Perugino*.  
 Vannucchi, see *del Sarto*.  
 Varotari, see *Padovanino*.  
 Vecellio, see *Titian*.  
 Zampieri, see *Domenichino*.

### Paintings, Noted, of the Great Masters.

Adoration of Shepherds, *Rembrandt*, National Gallery.  
 Anatomical Lecture, *Rembrandt*, The Hague.  
 Assumption, *Titian*, Venice.  
 Aurora, *Guido*, Rospigliosi Pal.  
 Beatrice Cenci, *Guido*, Barberini Pal.  
 Bull, Young, *Potter*, The Hague.  
 Cecilia, St., *Dolci*, Dresden.  
 Cecilia, St., *Raphael*, Bologna.  
 Chapeau de Poil (paille), *Rubens*, National Gallery.  
 Christ and Angels, *Fra Angelico*, National Gallery.  
 Christ Appearing to M. Magdalen, *Titian*, National Gallery.  
 Conception, Immac., *Murillo*, Louvre.  
 Coronation of Josephine, *David*, Versailles.  
 Crucifixion, *Rubens*, Antwerp.  
 Descent from the Cross, *Rubens*, Cath., Antwerp.  
 Descent, *Volterra*, Trinità de' Monti, Rome.  
 Danaë, *Correggio*, Borghese Pal.  
 Jerome, St., *Gio. Bellini*, Nat. Gall.  
 Jerome, St., *Domenichino*, Vatican.  
 Ecce Homo, *Guido*, Dresden.  
 Family of Darius at Feet of Alex., *P. Veronese*, Nat. Gall.  
 Farmyard, *Potter*, Hermitage.  
 Fornarini, *Raphael*, Barberini Pal.

Fornarini, *Piombo*, Uffizi.  
 John, St., with Lamb, *Murillo*, Nat. Gall.  
 Jupiter & Io, *Correggio*, Berlin.  
 La Notte, *Correggio*, Dresden.  
 Lamb, Ad. of Immac., *van Eyck*, Cath., Ghent.  
 Landscape, *Gas. Poussin*, Nat. Gall.  
 Landscape, *Gas. Poussin*, Nat. Gall.  
 Landscape, *Salvator Rosa*, Nat. Gall.  
 Last Judgment, *M. Angelo*, Sis. Chap.  
 Last Supper, *da Vinci*, S. M. delle Grazie, Milan.  
 Leda and Swan, *Correggio*, Berlin.  
 Madonna, *Cimabue*, S. M. Novella, Florence.  
 Madonna, *Holbein*, Dresden.  
 Madonna, *Holbein*, Darmstadt.  
 Madonna, *Masaccio*, S. M. del Carmine, Florence.  
 Magdalen, *Batoni*, Dresden.  
 Magdalen, Reading, *Correggio*, Dresden.  
 Magdalen, *Guido*, Berlin.  
 Magdalen, *Titian*, Pitti.  
 Mater Dolorosa, *Dolci*, Uffizi.  
 Marriage à la Mode, *Hogarth*, Nat. Gall.  
 Marriage of Cana, *Veronese*, Louvre.  
 Martyrs, The, *Murillo*, Hermitage.  
 Mona Lisa, *da Vinci*, Louvre.  
 Night-Watch, *Rembrandt*, Rijk's Mus.

Paradise, *Tintoretto*, Doges' Pal.  
 School of Athens, *Raphael*, Vatican.  
 Sistine Madonna, *Raphael*, Dresden.

Transfiguration, *Raphael*, Vatican.  
 Venus, *Titian*, Uffizi.  
 Vestal Virgin, *Kauffman*, Dresden.

**Palace of the Conservators.** See Part II., *Palace of Conservators*. P. 463.

**Palais de l'Industrie** (pal-a'-deh-lan'-doos-tree), *Paris*, on the s. side of the Champs Élysées, about midway from Place de la Concorde, to the Arc de Triomphe. Erected in 1852; in 1855 used for the first great French Exposition. Over the principal entrance is a colossal group of France awarding wreaths of honor to Art and Manufacture. The building is now used for a permanent exhibition of works of industry and art. It is about 800 ft. in length, and is 115 in height.

\* **Palais de Justice** (pal-a'-deh-joos'-tees), *Paris*, at the lower end of Ile de la Cité. The royal residence of the French monarchs in Paris until the 14th cent. was upon the island. Among the buildings containing portions of these ancient structures are the Palais de Justice, the Conciergerie, and the Préfecture de Police. In the disastrous conflagrations of 1618 and 1776, four towers alone escaped: the Tour de l'Horologe, sq.; Tour du Grand Cæsar, ro.; Tour de Montgomery, ro.; and Tour d'Argent, ro. Of these, however, as well as of the buildings which had been restored, little remained after the Communist conflagration in 1871.

The first public clock in France was displayed upon the Tour de l'Horologe, 1370, and remained in use nearly 4 centuries. Associated with the Salle des Pas Perdues, the magnificent hall of the palace, are many events of historical importance. On the r. is a monument to Malherbes, the defender of the unfortunate Louis XVI., erected by Louis XVIII., 1821. The bell in the tower is the one which gave the signal for the St. Bartholomew massacre, it then being in the tower of the Church of St. Ger. l'Auxerrois.

\* **Palais Royal** (pal-ay'-roy-ahl'), *Rue de Rivoli, Paris*, opp. the Louvre; erected by Cardinal Richelieu, 1626, and called Palais Cardinal; presented by him to Louis XIII. and then called Palais Royal; afterward occupied by Anne of Austria with her two minor sons (Louis XIV. and Philip). Louis XIV. presented it to his brother Philip, whose son, Philip the Regent, made it his residence. During his occupancy occurred the disgraceful scenes so well known in the history of those times. His grandson, Philip Egalité (beheaded in 1793), to recover his squandered wealth, erected the shops now surrounding the court and garden. Des



moulins here, in 1789, assumed the green cockade, aroused the people to arms, organized the National Guard, and led to the attack and capture of the Bastille. From 1801 to 1807, Napoleon here assembled the Tribunat, whence it was called the Palais du Tribunat. In 1815 it was occupied by Lucien Bonaparte, and upon the Restoration was returned to the Orleans family, and occupied by Louis Philippe until he ascended the throne, 1830.

In the Revolution of 1848 the Royal Apartments were completely sacked; pictures, porcelains, and plate-glass sharing alike. After this time it was known as Palais National, until Napoleon III. restored the present title. During the reign of the late Napoleon it was the residence of Prince Jerome Napoleon. In the general conflagration set by the Communists, in 1871, the s. portion of the Palais was consumed—now fully rebuilt.

The shops, which are very attractive by day or evening, extend under a colonnade entirely around the court or garden; entrance upon the l. of the front. Among the statuary are Apollo Belvedere, Diana, Youth bathing, Eurydice bitten by a serpent. Chairs in the garden to let, 2 sous.

**\*\* The Pal-a-tine Hill** (tine or teen), *Rome*. Upon this hill stood the Oppidum or fortress of the ancient Pelasgi; and here Evander welcomed Æneas. And when Æneas established his new city, this hill was included within its boundaries. The northern portion was reserved for the temples of the gods and for the residence of the kings, and in later times of the aristocracy. It was never occupied by the plebeians. Here Romulus and Remus were brought up by Faustulus, the shepherd; Augustus was born; the Gracchi, Catulus, Marius, Octavius, Emil. Scaurus, Clodius, Cicero, Marc Antony, Drusus, and Crassus had their homes; and Augustus, Tiberius, Caligula, Commodus, Domitian, Nero, Vespasian, and Sept. Severus had their palaces on the Palatine Hill.

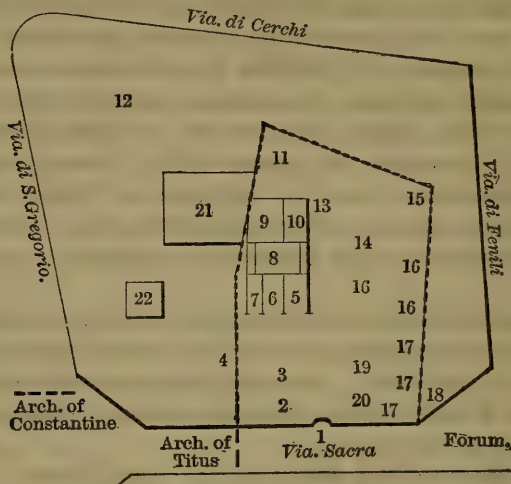
*The Palace of Augustus* (21), the first erected, was on the s. w. part of the hill, where the Villa Mills now stands, and westward.

In the sacking of the city by Genseric, A.D. 455, the palaces suffered irreparable injury. In 663, the palace of Vespasian was occupied by Emp. Constans, and it is probable that it continued habitable for a century afterward.

At length it fell into entire ruin, and the whole became so

covered with débris that for centuries little was to be seen except here and there some nameless ruin, till at last all knowledge of the buildings and localities on the Palatine was lost.

Since 1846 extensive excavations have been made, and many localities uncovered, and their structures and rooms identified.



PLAN OF THE PALATINE HILL.

- |  |                               |   |
|--|-------------------------------|---|
| 1. Entrance from the Forum.                | 6. Tablinium.                 | 15. House of Romulus?                                       |
| 2. Birthplace of Augustus.                 | 7. Lararium.                  | 16. Palace of Tiberius.                                     |
| 3. Temple of Jupiter Stator.               | 8. Peristyle.                 | 17. Palace of Caligula.                                     |
| 4. House of Tarquin?                       | 9. Triclinium.                | 18. Porta Romana.   |
| 5 to 10. Palace of Vespasian and Domitian. | 10. Nymphæum, or Bath.        | 19. Museum.   |
| 5. Basilica.                               | 11. Bibliotheca.              | 20. House of Cicero.  |
|  | 12. Pal. of Sep. Severus.     | 21. Convent Grounds, covering in part the Pal. of Augustus. |
|  | 13. Temple of Jupiter Victor? | 22. S. Bonaventura.   |
|  | 14. House of Germanicus.      |   |

Entering from the Via Sacra (vee'-ah-sack'-rah) (1), beyond the Forum, on the r. are seen the massive ruins of the *Palace of Caligula* (17). Ascending the first section of the stairs and turning to the l. we proceed along the base of the hill, where stood many houses of the Patricians, till nearly opposite the Arch of Titus.

*Birthplace of Augustus.* Near this point (2)—probably somewhat farther toward the Coliseum—was the site of the house of Octavius, “at the top of a staircase;” where his son, Octavius (Augustus), was born. After the death of Augustus, it was converted into a chapel and consecrated to him.

Turning to the r. and following the depression toward the

summit of the hill, on the r. are seen portions of *Roma Quadrata* (walls), dating prior to Romulus. Beyond r. are the foundations of the

TEMPLE OF JUPITER STATOR (3), built by Romulus in pursuance of a vow made to Jupiter when in a battle with the Sabines. Here Cicero pronounced his first oration against Catiline. The large pavement blocks here seen are a portion of the ancient Via Nova. On the l. fragments of the Porta Mugonia, one of the three gates of the Rome of Romulus.

Adjacent was the seat (4) of Ancus Martius, King of the Sabines, and of Tarquinius. It was here that the latter was murdered, and that Tanaquil, his wife, addressed the mob from a window.

\*\* PALACE OF VESPASIAN (zian) AND DOMITIAN (do-mish'-e-an) (5-10). Vespasian filled the depression between the Velian Hill on the l. and the Germale on the r. with massive cross-walls, and upon these erected his imperial palace.

Afterward Domitian rebuilt and enlarged the residence of Vespasian, and it was occupied by several successive emperors.

The ruins at present uncovered are chiefly those of the Vespasian palace. This was the seat of imperial power during the 2d and 3d centuries. The front is the Atrium—the station of the guard—an oblong court surrounded with columns.

*Ba-sil-i-ca Jovis*, or *Hall of Justice* (5). Here the Emperor sat for important trials. At the farther end was the elevated tribune, separated from the nave by a marble railing. A fragment of one leg of the Emperor's chair yet remains in the pavement. Below was the prisoner's box or "Confession."

*The Tab-lin'-i-um* (6), the great Throne-room, where audiences were granted by the Emperor. It was covered by a vast arch supported only by the side walls. In the niches were found statues, among which were a colossal Hercules and Bacchus.

*The La-ra-ri-um* (7) was the chapel of the household gods or *La-res*. At the farther end is a small marble altar having on the front the figure of the Genius Familiaris, with head covered; at the sides, the Lares with boots, pitcher, etc.

*The Peristyle* (8). To the rear of these three rooms, was a large open court with statues, fountains, flowers and shrubbery, surrounded by a colonnade. This was a favorite resort of Domitian, who from his constant fear of being murdered, had the walls covered with a kind of marble polished to reflect like a mirror.

*The Tri-clin'-i-um* (9) or Dining-room. In the centre, a flight



of steps leads down to a structure called the Baths of Livia, of which Vespasian made use as substructures for his palace. It was from this hall that Pertinax, hearing confusion among the guard, went forth to be murdered in front of the palace. Beyond is the Vomitorium, to which the gorged feasters retired to tickle their throats with a feather, that they might return with renewed appetite.

*The Nym-phæ'-um* (10) or Bath-room, with niches for statuary, exhibits remains of an alabaster pavement and an oval fountain. In this room the Eros of the Louvre was discovered, 1862. Beyond the portico are some ruins designated the Biblioteca (11) or Palatine Library, adjacent to which is a room with seats against the walls, called the Accademia. Neither of these rooms has been identified with any great degree of certainty. To the left we pass to the rear of the Palace of Augustus, enclosed within the Convent grounds, and at present inaccessible; and at some little distance beyond we find the ruins (12) of the Palace of Sept. Severus, which, though of greater extent than those before mentioned, are of comparatively small interest, from their not having been identified.

Returning, near the corner of the Nymphæum, are the foundations of the *Temple of Jupiter Victor* (13), erected by Fabius Maximus, in obedience to a vow made at the battle of Sentinum, B.C. 295. The grand stairs have been partly restored—on which is an altar, with grooves for the blood of the victim. This point commands an extensive view of the city and the valley of the Tiber to the west and south.

**\*\*THE HOUSE OF GERMANICUS** (14), excavated 1869. Its walls are decorated with paintings unsurpassed by any yet found at Pompeii. Central room : r., Mercury releasing Io from Argus ; middle wall, Galatea and Polyphemus ; l., lead water-pipes, upon which are inscriptions indicating the history of the house. Room to the r. decorated with garlands and vases of flowers and fruit, with masks ; room on the l. with arabesques and airy figures painted on a white ground. The Triclinium, to the r. in the court, with red walls, is ornamented with large landscapes. The stairs near this room lead to the small bed-chamber and other rooms of the house.

**THE HOUSE OF ROMULUS** (15). This point is sometimes designated as the house of Romulus, and sometimes as the Den of the Wolf. (Highly apocryphal!)

**THE PALACE OF TIBERIUS** (16) stood along the northern edge of the hill, looking down upon the Velabrum. Here Livia, wife of Augustus, and mother of Tiberius, died at the age of 82 or 86. The arches seen are the quarters of the guard. From the vicinity of the house of Germanicus a covered passage extends to near the Casino, at the main entrance. It was in this passage that Caligula was assassinated, A.D. 41, when returning from witnessing a play in the atrium of his palace.

**\*PALACE OF CALIGULA** (17). To the left, and farther along the margin of the hill, extending to the Via Sacra, upon the n.e. corner of the Palatine. Extensive ruins of this palace remain, of which considerable portions have been excavated, although the purpose of the different rooms has not been clearly determined.

“Here Caligula lived his half-insane, imperial life. Here at a public banquet bursting into a fit of laughter which caused the consuls to inquire into the cause of his mirth, he informed them he was thinking how by a single word he could cause both their heads to roll on the floor.”

Here, also, Claudius, his successor, on being informed at a feast that his wife Messalina was dead, “asked no questions and went on eating his supper;” and here Agrippina, his next wife, gave him his last supper of poisoned mushrooms, to make way for her son Nero.

**THE BRIDGE OF CALIGULA** (18) extended from his palace to the summit of the Capitoline Hill; built that he might the more readily hold intercourse with Jupiter in his temple. It was destroyed by Claudius. Below, at the corner near the Forum, may be seen remains of some of the arches.

**PORTA ROMANA** (18). Some ruins at the extreme corner are identified as the ancient gateway of the Palatine, near which, outside, were the Sabine Temple of Victory, and the Temple of Cybele.

**THE MUSEUM** (19), nearer the entrance, contains many objects of value found in excavating—statues, busts, reliefs, coins, ivory, glass, etc.

**THE HOUSE OF CICERO** (20) was on the lower ground between the Porta Romana and the present entrance. In this vicinity also resided C. Gracchus, F. Flaccus, L. Q. Catulus, the poet, Marius, and Claudius.

**The Palazzo Reale** (pah-laht'-zo-ray-ah'-lay), *Naples*, erected, 1600; burned, 1837; rebuilt, 1841. Upon applying at

the door, the porter (small fee) conducts the visitor to the office, where he will be furnished with a card of admission to the palace and also to Capodimonte, Caserta, and other places (no fee). An attendant (1 fr.) shows the visitor through the palace and gardens. Adjoining the palace is the Theatre San Carlo, the most capacious in Europe: built 1737; burned, 1816; since rebuilt. Many of the compositions of Rossini, Donizetti, Bellini, and Mercadante, were first performed here.

**Pallavicini Villa.** See *Genoa*.

**Palma, Giacomo** (JACOPO), called IL VECCHIO (vek'-ke-o), or the Elder, 1480-1528, b. at Serina, Italy. One of the best masters of the Venetian School in the management of light, shade, and color. His backgrounds are usually of a warm summer landscape. He excels in fine, elegant female figures, and in rich and tasteful apparel. In the voluptuous tenderness of his female forms and in the richness of his coloring he is scarcely inferior to Titian. His *Three Graces*, in the Dresden Gall., are said to be portraits of his daughters; and his *St. Barbara*, that of Violante, his favorite.

PRINCIPAL WORKS: Belv., seven; Bergamo, 156, 285?; Berlin, 174, 197A; Borgh., 32; Brera, 168, 284; Colon., Holy Fam.; Dres., 242-3-4-5-6; Hamp. Ct., 115, 79?, 163?; Hermit., 90, 91, 92; Louvre, 274; Munich, 588; Naples, 28; Pitti, 38, 84, 254; Siena, 81; Venice, Doges' Pal., 593; Uff., 619, 623, 650?

**Palma, Giacomo** (jack'-o-mo), called GIOVINE, or the Younger, 1544-1628; nephew of the Elder. Preferred mythological subjects, half-nude figures in the midst of a delightful landscape.

PRINCIPAL WORKS: Cassel, 97, 101, 98; Naples, 57; Venice, Doges' Pal., 40.

The Last Judgment and Christ adored by two Doges, among his best works.

**Panorama**, Avenue des Champs Élysées, *Paris*, adjacent to the Palais de l'Industrie. Open daily, 2 frs.; Sun., 1 fr. At present exhibiting the "Siege of Paris." A remarkably vivid representation.

**Panthéon, The** (pañ-tay-on), or ch. of St. Geneviève, *Paris*. A church was erected here in the 6th century over the tomb of St. Geneviève, the protectress of Paris. Having fallen into decay, it was rebuilt at the instance of Mme. de Pompadour, Louis XV. laying the corner-stone, 1764. It occupies a most commanding position near the Luxembourg Palace, and is one of the finest architectural structures of the city.

The tympanum, 117 ft. long and 23 ft. high, contains a group



of statuary by d'Angers, of "France conferring honors upon her illustrious men." On the l. are Fénélon, Malesherbes, Mirabeau, Carnot, Voltaire, Rousseau, Lafayette, and David; on the r., Napoleon and soldiers. Beneath is the inscription, "Aux Grands Hommes la Patrie reconnaissante." Below are two groups, the Baptism of Clovis, and Attila and St. Geneviève.

The plan of the church is that of a Greek cross, each arm terminating in a pediment.

*The interior* is of less interest than the visitor naturally anticipates. The dome was decorated by Gros, representing Clovis, Charlemagne, St. Louis, and other kings of France paying homage to St. Geneviève.

Beneath are extensive vaults, in which rest the remains of Lagrange, Bougainville, and Marshal Lannes. Mirabeau and Marat were interred here, but were afterward removed. There are cenotaphs to Voltaire and Rousseau. The columns in and around the building number 250. The summit commands one of the finest views to be obtained of the city and suburbs to the south and east.

**\*\* Pan'-the-on, The, Rome,** midway between the Corso and Piazza Navona. In front, in the centre of the Piazza, is a small obelisk standing in a fountain. The hieroglyphics refer it to the time of Psammeticus II. Placed here, 1711.

The Pantheon was erected by Agrippa, son-in-law of Augustus, B.C. 27. There has been much discussion as to the original purpose of the building, but the name Pantheon was in use as early as A.D. 59. In 399 it was closed as a temple by decree of Honorius, and in 608 it was consecrated as a Christian church, to which latter fact its preservation is doubtless due. The Pantheon is the only building of Ancient Rome not now in ruins; excavations and removals are in progress to ascertain, if possible, its connection with the other ancient structures.

In 645, Emperor Constans II. carried away the gilt bronze tiling of its roof; and Urban VIII. plundered it of 450,000 lbs. of bronze for the baldachino of St. Peter's, and for cannons for St. Angelo; adding, by way of compensation, the two impertinent campaniles, appreciatively called "asses' ears;" and finally, Benedict XIV. pillaged it of the marbles lining the attic. Notwithstanding all of which, it is to-day one of the most pleasing structures of Rome.

Originally it was approached by five steps, but the accumula-

tion of earth has left it below the level of the pavement. The Portico, 110 ft. long and 44 deep, has 16 Corinthian columns, 46½ ft. high, of which all but 3 are ancient.

*The bronze doors* are believed to be those of the original building. The niches at the sides of the entrance were occupied by the statues of Augustus and Agrippa.

*The interior* is "143½ ft. in diam., or 190 ft. through the walls; 157½ ft. in height." (*Wood.*) It is lighted only by the circular opening, 28 ft. in diameter, at the top of the dome.

Within the wall, directly opp. the entrance, is the tomb of Victor Emanuel.

Around the sides are 7 recesses, which formerly contained statues of the gods, Jupiter being in the centre; between these are 8 *ædiculæ*, in which are modern altars.

Among the artists entombed in the Pantheon are Raphael, An. Carracci, Taddeo Zuccaro, and Peruzzi. Raphael's tomb is behind the 3d chapel to the l. On either side of Raphael are buried Carracci and Zuccaro.

In the middle ages, on Pentecost Day, showers of white rose petals were dropped through the opening of the dome to represent the descent of the Holy Ghost.

"Never was simplicity allied to grandeur in so fortunate harmony."—*Ampère.*

"The world has nothing else like the Pantheon."—*Hawthorne.*

"No, great Dome of Agrippa, thou art not Christian! canst not,

Strip, and replaster, and daub, and do what they will with thee, be so!"

—*Clough.*

**Paolo alle Tre Fontane** (pa-o'-lo-ah'-la-tra-fon-tah'-na), **S., Ch. of, Rome**, 2 mls. beyond the Basilica of San Paolo, erected on the spot where St. Paul is said to have been beheaded. Named Tre Fontane from the springs which gushed forth where the head of the Apostle struck the earth in three successive bounds. Within the ch., in the corner to the r., is shown a marble column, to which St. Paul is said to have been bound. In the floor a valuable mosaic of the Four Seasons, from Ostia.

\* **Paolo, Fuori le Mura, S.** (pa-o-lo, fu-o-ri, la-moo-rah), ch., *Rome*, nearly a mile beyond Porta S. Paolo. Constantine erected here a small ch. on the traditionary burial-spot of St. Paul. In 388, Valentinianus II. and Theodosius commenced a basilica in its place, which was restored and rebuilt by various popes, the original form and proportions being scrupulously retained, till in later centuries it was regarded as the best specimen

in Rome of the ancient basilica. Unfortunately the whole structure, excepting the western façade and the south aisles, was, in 1823, reduced by fire to a mass of ruins. It has since been rebuilt with great magnificence.

\*\* *The interior*, 423 ft. by 153 ft., is of extreme richness and beauty. The two aisles on each side are divided from the nave by 80 columns brought from Lake Maggiore. The triumphal arch separating the transept from the nave is a relic of the old basilica, which was spared in the conflagration; toward the transept it presents a mosaic of Christ, Sts. Peter and Paul, dating from about 440; toward the nave, Christ and 24 elders. Beneath is the high altar, over which is a canopy or baldacchino, supported by four columns of Oriental alabaster, presented by Mahomet Ali, the malachite pedestals by Czar Nicholas. Beneath this altar are the remains of St. Paul, except the head, which is at St. John Lateran.

Around the ch., above the columns, is a series of mosaic portraits of the popes, commencing with St. Peter on the r. of the apse. The medallions are 5 ft. in diameter. It is needless to say that in most cases the portraits are purely imaginative.

"Nothing can exceed the richness of the whole edifice."—*Murray*.

"Unfortunately the ancient basilica has been superseded by a modern and, in many respects, unsightly fabric."—*Baedeker*.

"Its exterior is below contempt; its interior is most striking and magnificent."—*Hare*.

## Paris. PRINCIPAL HISTORIC EVENTS OF THE CITY.

In the time of Julius Cæsar, the settlement in this place was known as *Lutetia*. It was a Roman Municipium, and was the headquarters of a Roman flotilla and the residence of the Prefect.

A.D. 305. The Palais des Thermes was founded by the Romans.

360. Julian resided here, and was here proclaimed Emperor. The name of the city was changed to Parisii.

363. Emperor Gratian defeated and slain near.

496. The Romans expelled by Clôvis.

768. Charlemagne.

987. Capet built the Palais de Justice.

1108. Louis VI. founded a palace on the site of the Louvre.

1137. Louis VII. commenced Notre Dame.

1180. Philip II. erected a city wall.

1250. The University founded by Robt. Sorbon.

1364. Charles V. founded the Royal Library and the Bastille.

1515. Francis I. greatly improved the city, commencing the Louvre and the Hôtel de Ville.

1547. Henry II., husband of Cath. de Médicis, killed at a tournament. His three sons came to the throne successively.



1559. Francis II. married Mary, Queen of Scots.  
 1560. Chas. IX. commenced the Tuileries. St. Bartholomew's massacre.  
 1574. Henry III. assassinated at St. Cloud.  
 1589. Henry IV., husband of M. de Médicis. First of the Bourbons.  
 1610. Henry IV. assassinated.  
 Louis XIII. commenced the Palais Royal, the Luxembourg, and the Jardin des Plantes.  
 1643 to 1715. Louis XIV. City greatly improved. The Louvre extended; Hôtel des Invalides and the Observatory erected. Versailles built.  
 1715 to 1774. Louis XV. The Panthéon, the Pal. du Corps Législatif, and Mint erected.  
 1774. Louis XVI. Revolution.  
 1789. Bastille demolished.  
 1793. Louis XVI. and Queen Marie Antoinette beheaded.  
 1804. Napoleon, Emperor, greatly improved the city, laid out new streets, erected bridges, fountains, and monuments; constructed the Place du Carrousel.  
 1830. Louis Philippe improved and embellished the city.  
 1848. Revolution. Louis Napoleon elected President.  
 1852. Coup d'état. Louis Napoleon, Emperor, completed the Louvre, and greatly improved the streets, parks, and all public works.  
 1870. Louis Napoleon overthrown. Republic re-established.  
 1871. Communist insurrection. The Tuileries, the Hôtel de Ville, and many public buildings burned.

THE CITY, lat. 48° 51', long. 2° 20' east, is located upon both banks of the Seine and the islands of La Cité and St. Louis; a much greater proportion of the city being upon the northern bank. Upon the n. side of the river are the Tuileries, the Louvre, the Hôtel de Ville, the Madeleine, the Opera House, and the Arc de Triomphe. On the Ile de la Cité are Notre Dame and the Palais de Justice. On the s. bank, called the Latin Quarter, are the Chambre des Députés, the University of France, the great Schools of Law, Medicine, and Theology, the Luxembourg Pal., the Pal. des Thermes, the Jardin des Plantes, and the Hôtel des Invalides.

The city contains a population of 2,230,000, and is divided into 22 arrondissements, each having a mayor. The government is administered by the Préfet of the Seine, assisted by a Municipal Council of 60 members. The annual receipts of the city government are about \$25,000,000. The city walls are 22 mls. in extent, and have 65 gates.

The central point of the city is Place Royal, along which passes the great thoroughfare of the city from s.e. to n.w. Beginning at the Pl. de la Nation, at the s.e. margin of the city, this grand avenue, from Pl. de la Nation to Pl. de la Bastille, is called *Rue du Faubourg St. Antoine*; from Pl. Bastille to near Hôtel de Ville it is called *Rue St. Antoine*; from Hôtel de Ville,

past the Louvre, to Pl. de la Concorde, *Rue de Rivoli*; from Pl. de la Concorde to the Arc de Triomphe, *Avenue des Champs Élysées*; and beyond the Arch, *Ave. de la Grande Armée*.

OMNIBUS LINES: From Place Royal, omnibus lines extend to all parts of the city and suburbs, each line having "correspondence" (cor-ess-pawn-dawnce) with every line whose route it crosses—i.e., giving transfer tickets. Fare, including correspondence, 6 sous; fare on the top (the Imperial), 3 sous.

TRAMWAYS (horse-cars): Recently, innumerable tramways have been constructed, principally from the suburbs and neighboring villages, some of them into the heart of the city. They are not intended, however, as a means of transit in the mid-city.

Since the establishment of the Republic, the names of numerous streets and avenues have been changed, particularly those referring to the Napoleonic or Imperial periods.

## Places and Objects of Interest.

### I. CHURCHES, which see respectively:

Augustin, St.	Eustache, St.	*Notre Dame.
Chapelle Expiatoire.	Germain-en-Laye, St.	*Panthéon.
*Chapelle, St.	Germain l'Auxerrois, St.	Roch, St.
*Denis, St.	*Madeleine.	Sulpice, St.
Etienne du Mont, St.		

### II. GALLERIES AND MUSEUMS, which see respectively:

Conservatoire des Arts.	*Jardin d'Acclimatation.	*Luxembourg Gallery.
*École des Beaux Arts.	*Jardin des Plantes.	*Musée des Thermes.
Hôtel des Invalides.	**Louvre.	Panorama.

### III. MISCELLANEOUS, which see respectively:

Arc du Carrousel.	Élysées, Palais de l'.	Palais de l'Industrie.
*Arc de Triomphe.	Gobelins.	Palais de Justice.
Bastille, Place de la.	Halles Centrales.	Palais Royal.
*Bois de Boulogne.	Hôtel de Ville.	Père Lachaise.
Bois de Vincennes.	July Column; see <i>Bastille</i> .	Place de la Nation.
Chambre des Députés.	Luxembourg Garden.	Place des Vosges.
Champs Élysées.	Martin, Porte St.	Sorbonne.
Champ de Mars.	*Monceau, Parc.	Tour de St. Jacques.
Circuses.	Montmartre.	*Tuileries, Jardin des.
*Concorde, Place de la.	Montparnasse.	
Denis, Porte St.	**Napoleon's Tomb.	

### IV. THEATRES:

Ambigu Comique, dramas, <i>Boulevard St. Martin</i> .	Opera Bouffe, operettas, <i>Boul. de Strasbourg</i> .
Châtelet, comedies, <i>Place du Châtelet</i> .	Opera House, opera, <i>Ave. de l'Opéra</i> .
Français, drama, <i>Place du Théâtre Français</i> .	Porte St. Martin, dramas, <i>Boul. St. Martin</i> .
Gaité, lyric opera, <i>Sq. des Arts et Métiers</i> .	Renaissance, operettas, <i>Boul. St. Martin</i> .
Gymnase, comedies, <i>Boul. Bonne-Nouvelle</i> .	Vaudeville, comedies, <i>Boul. des Capucines</i> .
Odéon, dramas, <i>Place de l'Odéon</i> .	Variétés, vaudevilles, <i>Boul. Montmartre</i> .

The different parts of the house are designated as follows: *Avant Scenes*, boxes adjacent the stage; *Fauteuils*, arm-chairs; *Loges de Face*, boxes in front; *Loges de Côté*, side boxes; *Baignoires*, beneath the gallery; *Amphitheatre*, upper gallery. Prices range from 1 to 10 frs.

*Cafés Chantants* (kah-fay-shôn-tôn). Open-air entertainments, concerts, ballets, operettas, and plays. A card invitingly states "Entre libre" (entrance free), but compensation is fully exacted on the refreshments everyone is expected to take. The most noted are in the Champs Élysée: on the right, Café des Ambassadeurs and Alcazar d'Été; left, Café de l'Horologe.

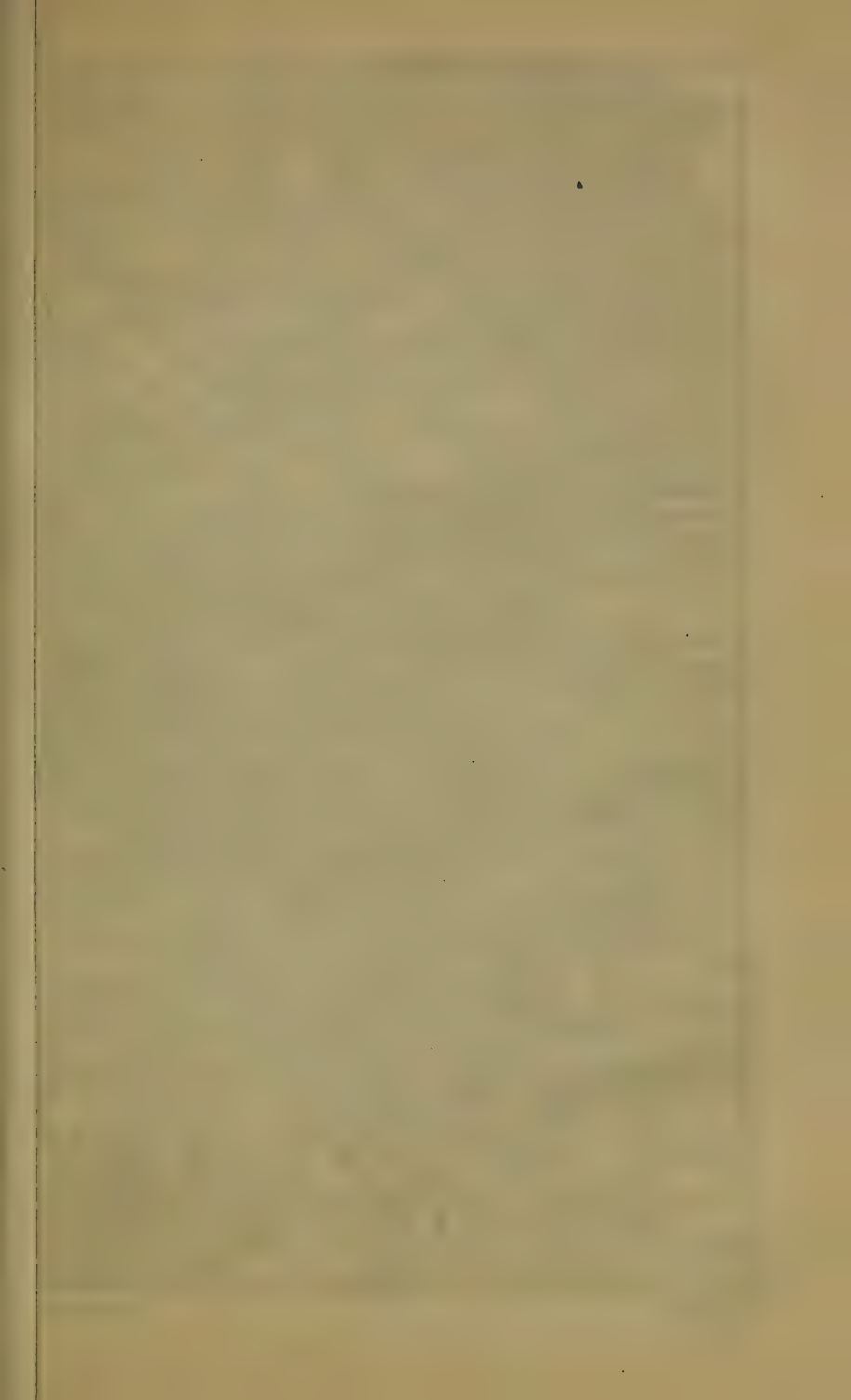
*Environs*: St. Cloud, \*St. Germain-en-Laye, \*St. Denis, \*\*Versailles, Malmaison, Sèvres, Fontainebleau, which see.

	S.	M.	T.	W.	Th	F.	S.	
Conserv. des Arts.....	0	—	0	—	0	—	—	10-4, 1fr.
École des Beaux Arts..	—	—	—	—	—	—	—	10-4, 1fr. (Su. 12-4; 50c.)
Gobelins .....	—	—	—	—	—	—	0	1-3.
Hôtel des Invalides....	0	0	0	0	0	0	0	11-1.
Jardin d'Acclimat.....	—	—	—	—	—	—	—	9-dusk, 1fr.; Sun., 50c.
Jardin des Plantes ...	0	0	0	0	0	0	0	11-5; 4 in winter.
Louvre Galleries.....	10-4	—	—	—	—	—	—	9-5; winter, 11-4.
Luxemb. Gallery.....	0	—	0	0	0	0	0	10-4.
Musée des Thermes ...	0	—	a	a	a	a	a	11-4; a, on passport.
St. Denis.....	—	—	—	—	—	—	—	10½-4, 5; 50c. Sun. aft. ser.
Sainte Chapelle.....	0	—	0	0	—	0	0	12-4; W., 12-3.
St. Germain-en-Laye..	—	—	—	—	—	—	—	10½-4, 6, 1fr.; Sun., 50c.
Sèvres.....	—	—	—	—	—	—	—	12-4, 5, fee.
Tomb of Napoleon....	—	0	0	—	0	—	—	12-3, 4. Closed fête days.
Triansons .....	0	—	0	0	0	0	0	12-4, 5.
Versailles.....	0	—	0	0	0	0	0	12-4. Gardens all day.

0 indicates days free; — admission fee.

*Routes*: To ANTWERP, 12 hrs., \$8; \$5.75; see Route No. 18 to Brussels, thence Route 16, Brussels to Antwerp. To BÂLE, 10 hrs., \$13; \$10. To BERLIN, via Cologne, 24 hrs., \$25; \$18.50; see Routes 18 and 19 (in part) to Cologne, thence Route 59, Cologne to Berlin. To BERNE, 12 hrs., \$14; \$10.30, either by Bâle or Pontarlier. To BORDEAUX, 9 hrs., \$14; \$10.80. To BRUSSELS, 7 hrs., \$7.25; \$5; see Route 18. To COLOGNE, 11 hrs., \$11.75; \$9; see Routes (in part) 18 and 19. To FONTAINEBLEAU, 2 hrs., \$1.40; \$1; see Route 39. To GENEVA, via Macon, 12 hrs., \$15.25; \$11.50; see Route 39; via Pontarlier, 15 hrs., \$14; \$10.60; see Route 38. To LAUSANNE, 13 hrs., \$12.75; \$9.30; see Route 38. To LONDON, via Calais, 10½ hrs., \$15; \$11.25; see Route 12; via Boulogne, 10½ hrs., \$14; \$11.50; see Route 13; via Dieppe, 16 hrs., \$8.25; \$6; see Route 14; via Boulogne, thence by steamer, 14 hrs., \$8.25; \$6.25; see Route 13. To LYONS, 9 hrs., \$12.50; \$9.25; see Route 39 to Macon. To MARSEILLES, 13 hrs., \$21; \$16. To MADRID, via Bordeaux, 35 hrs., \$37; \$27. To TURIN, 22 hrs., \$20; \$16.50; see Route 39, Paris to Culoz, thence Route 40, Culoz to Turin. To VIENNA, via Munich, 35 hrs., \$36; \$27. To VERSAILLES, see page 546.













**Parks, London.**—**GREEN PARK**, containing 60 acres, adjoins St. James's Park upon the n.w. On the e. side are Stafford House, Bridgewater House and Spencer House. At the w. corner of the Park, passing under the Wellington Arch, and crossing Piccadilly, we enter

**HYDE PARK**,  $2\frac{1}{2}$  mls. w. from St. Paul's, lying between Oxford St. and the continuation of Piccadilly; comprises 388 acres. The two principal entrances are at Hyde Park Corner, Piccadilly, and the Marble Arch, Oxford St.; respectively the s.e. and n.e. corners of the Park. In earlier times it was the property of the abbots and monks of Westminster, but on the dissolution of these establishments by Henry VIII. it became the property of the Crown.

From May to Aug., between the hours of 11–1 and 5–7, the Park is thronged with the equipages of English nobility. Private carriages only are admitted. At the s.e. corner of the Park, called Hyde Park Corner, is the Wellington Arch, erected 1828. At the n.e. corner is the Marble Arch. Beyond the Park, westward, are Kensington Gardens and Palace, to the s. of which are the Albert Memorial and Albert Hall, near the site of the first Crystal Palace.

**ST. JAMES'S PARK**, comprising 91 acres, a short distance s.w. of Charing Cross, was originally laid out by Henry VIII., improved by Charles II., and completed by George IV., in 1829. Its e. side is bordered by the Admiralty, Horse Guards, and Treasury; the n. by Carleton House, Marlborough House, St. James's Palace, and Stafford House; the w. end by Buckingham Palace. In 1648 Charles I., guarded by a regiment, walked through this Park from St. James's Palace to the scaffold at Whitehall.

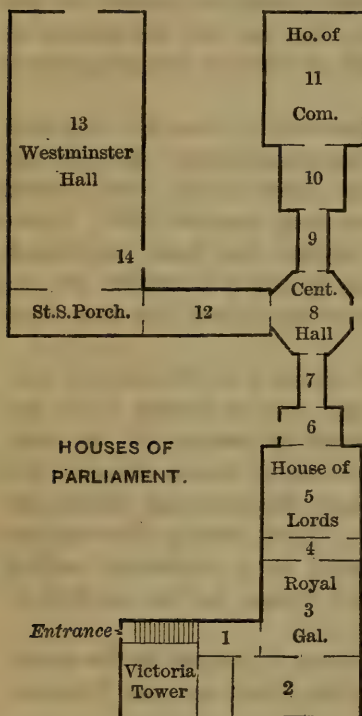
**REGENT'S PARK**, containing 462 acres, is located in the north-western part of the city. Within this Park are the Botanical and the Zoölogical Gardens.

**\*\*Parliament Houses, London.** Admission on Sat., 10–4, upon application at the office of the Lord Great Chamberlain, s. end, near the Victoria Tower.

Edward the Confessor is said to have had here a Royal Palace, to which additions were made by Wm. the Conqueror and Wm. II. In 1163, Thomas à Becket was superintendent. On New Year's day, 1236, Henry III. gave a feast to 6,000 persons, when 30,000 dishes were set. In 1299 the palace was partly destroyed

by fire; restored by Richard II. In 1512 the building, with the exception of the Great Hall and St. Stephen's Chapel, was totally burned. It was partly restored by Henry VIII., but was again burned in 1834. *The present edifice*, commenced in 1840, is one of the most extensive Gothic structures in the world, being nearly 1,000 ft. in length, covering about 8 acres of ground, and containing 500 rooms and several courts.

It is surmounted by three towers: the *Clock* tower, on the n. w. corner, 40 ft. sq. and 320 in height; the *Central* tower, or



spire, 300 ft. high; and the *Royal* or *Victoria* tower, at the s. w. corner, 75 ft. sq. and 340 high, being the largest square tower ever erected. Beneath this tower is a magnificent archway, 65 ft. high, used only by the Sovereign when entering to open or prorogue Parliament.

THE NORMAN PORCH (1), at the head of the entrance stairs, with a finely sculptured central pillar, is intended for statues of the Norman kings.

THE ROYAL ROBIN ROOM (2) is decorated with frescos and wood carvings from the legends of King Arthur.

\*ROYAL GALLERY (3), a fine hall of 110 feet in length by 45 in width. r., Meeting of Wellington and Blucher after Waterloo ("at which place they *did not* meet."—*Murray*); l., Death of

Nelson at Trafalgar, frescos in water-glass, by Maclise. *Statues*: s. door, Henry V. and Elizabeth; n. door, Alfred and Wm. I.; w. door, Wm. III. and Anne; bay window, Rich. I. and Ed. III.

THE PRINCE'S CHAMBER (4), contains a marble group by Gibson, Victoria supported by Justice and Mercy; and the portraits of the Tudor Sovereigns. The windows display the rose, thistle, and shamrock.

\*\*HOUSE OF LORDS (5), 90 by 45 feet and 45 in height, called by



Murray "one of the richest rooms in the world." The *Throne* of the Sovereign is between the entrance doorways, and is covered by a gilded canopy. On the r. of it is the chair of the Pr. of Wales; on the l., that of the Sovereign's consort. The *Woolsack* of the Lord Chancellor is in the centre, directly in front of the throne.

The 434 members occupy the red leather benches. At the farther end, opposite the throne, is the Bar, where official communications are received from the House of Commons. Above the Bar is first the Reporters' gallery, and second the Visitors' gallery. The windows contain representations of the entire Royal line, from Wm. the Conq. to the present time. The House is lighted at night by gas jets outside the windows.

THE PEERS' LOBBY (6) contains the coats of arms of the six Royal families, Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian. To the l. is the Peers' Robing room, with a fresco of Moses bringing down the Tables of the Law.

PEERS' CORRIDOR (7), decorated with paintings, chiefly relating to the times of Cromwell and the Stuarts.

CENTRAL HALL (8), octagonal, 60 ft. in diam. vaulted with stone. In the niches at the sides of the doors and windows are statues of the sovereigns.

COMMONS' CORRIDOR (9), with 8 frescos. Escape of Chas. II.; Capture of Alice Lisle; Execution of Montrose; Last Sleep of Argyll; Landing of Chas. II.; The Speaker asserting the rights of Parliament; Acquittal of the Seven Bishops; Departure of the Pilgrims. Beyond the Commons' Lobby is the

\*\*HOUSE OF COMMONS (11), 75 by 45 ft. and 41 in height. At the farther end is the Speaker's Chair, above which are first the Reporters' gallery, and above that a gallery for ladies, with an iron grating in front. The ministerial seats are on the front bench on the Speaker's right; of the opposition, on the left. The members of the House, of which there are about 650, occupy the side galleries as well as the entire floor, leaving then more than a hundred and fifty members unprovided with seats.

Returning to the Central Hall, to the r. is

ST. STEPHEN'S HALL (12), 75 by 30 ft. and 55 ft. in height. *Statues*: l., Hampden, Selden, Walpole, Chatham, Pitt, and Grattan; r., Clarendon, Falkland, Somers, Mansfield, Fox, and Burke.

Passing through St. Stephen's Porch we enter

\*WESTMINSTER HALL (13), built, as is supposed, about 1097,

by Wm. Rufus; rebuilt and enlarged by Richard II., 1398. It is 290 by 68 ft. and 92 ft. in height. This hall has been the chief theatre of the great Law History of England.

Here Richard II. was deposed but a year or two after he had rebuilt the Hall; Cromwell, inaugurated Lord Protector, whose head a few years later was displayed upon a pole outside; Sir William Wallace, Sir Thomas More, and Somerset condemned; also the Earl of Strafford, King Chas. I. being present; and a few months later King Charles himself; Lords Kilmarnock, Balmerino, and Lovat, all condemned. Here Hastings was tried and, after seven years, acquitted; and the Seven Bishops tried and acquitted. The last trial was that of Lord Melville, 1806. The last coronation dinner was given by Geo. IV.

\*ST. STEPHEN'S CRYPT (14), the only portion of the ancient Palace of Westminster which escaped fire. For a long time it was used for a storage room and other purposes, until, by the accidental discovery of the embalmed body of the Bishop of St. David's, Keeper of the Privy Seal to Henry VI., the original design of the vault was ascertained; since then it has been carefully restored, and is now used as a chapel.

**Par-me-gia'-no**, II (jah-no), IL PARMEGIANINO, FRANCESCO MARIA MAZZUOLI; 1504-1540. Although a pupil of Giulio Romano, he was an imitator of Correggio, yet with such a positive originality as permits an easy recognition of his works. He attained his greatest success in portraiture. His figures are drawn with great grace, though somewhat affected, and often with great length of waist and neck. His draperies, imitated from the antique, are heavy. He was an engraver of the first rank.

PRINCIPAL WORKS: Bolog., 116; Borgh., III. 21; Cassel, 60; Dresd., 162-4; Nat. Gall., 33; Madrid, 332-3; Naples, 12, 13, 16, 41; Parma, 68, 192; Pitti, 230; Verona, 153.

**Paul's, St.**, ch., *Antwerp*, the court of which contains a most remarkable representation of Mt. Calvary, with a numerous and miscellaneous collection of angels, patriarchs, prophets and saints. Below is the Sepulchre and Purgatory.

**Paul's, St.**, *London*; erected 1675-1710, upon the site of a Gothic structure which was burned down in the Great Fire of 1666. Length, 500 ft.; breadth of body, 118 ft.; transept, 250 ft.; height from the pavement to the top of the cross, 404 ft.; the cost was about \$3,500,000. Visitors are admitted on week days, ex-

cept during service. Admission to Wellington's and Nelson's mons., 6d.; to the golden galleries, 6d.; the geometrical staircase and great bell, 6d.; clock, 2d; ball, 1 sh. 6d. Service daily at 8, 10, and 4; Sun. 10½, 3, and 7. The organ is one of the finest in England.

**THE INTERIOR.** Entering at the w. or principal doorway, and passing to the r. around the cathedral:

*South Aisle:* The Crimean Monument. In a side chapel, \*mon. to the Duke of Wellington; the sarcophagus supports a bronze statue of the Duke, above which is a marble canopy. Monuments to Capt. Burges, Bishop Middleton, Capt. Lyons, Capt. Westcott.

*South Transept:* Monuments to Gen. Brock, Sir Wm. Jones, Babington, the physician; Admiral Lord Lyons, Gen. Abercromby, Sir John Moore, Capt. Hoste, Sir Astley Cooper, the surgeon; Gen. Gillispie. *S. Door:* Capt. Miller, Marquis Cornwallis, Capt. Hardinge. Monument to Lord Nelson, with a statue of the Admiral, and inscription of his most important naval victories; Gen. Packenham, Gen. Heathfield, Turner, the painter; Admiral Collingwood, Admiral Howe, Sir Henry Lawrence, Gen. Jones, Gen. Ross, Col. Cadogan, John Howard, the philanthropist.

*In the passage* around the choir: Dr. Donne, the poet, Dean of St. Paul's, 1621-1631; H. H. Milman, Dean of St. Paul's; Ch. J. Blomfield, Bishop of London; Bishop Heber.

*North Transept:* Dr. Sam. Johnson, Gen. Le Marchant, Hallam, the historian; Admiral Napier, Capt. Riou, Capt. Mosse, Gen. Ponsonby, Sir C. J. Napier, Gen. Skerret, Gen. Gore, Admiral Dundas, Gen. Hay, Gen. Napier, Admiral St. Vincent, Gen. Picton, Admiral Rodney, Admiral Malcolm, Gov. Elphinstone, Col. Myers, Gen. Houghton, Sir Joshua Reynolds, Lords Wm. and Fred. Melbourne.

*N. Aisle:* Gen. Torrens; panel mon. to the 77th Regiment; Crimean Cavalry mon.; mon. in relief to the 57th Regiment; *Morning Chapel*, near the w. entrance.

*The Dome* is decorated by 8 paintings by Thornhill, representing events in the life of Christ. Ascent to the Whispering Gallery, Great Bell, and Clock is made from a passage in the S. Aisle, near the S. Transept.

*The Crypt:* Entrance in the S. Transept, contains the tombs of Nelson, Wellington, and other English heroes, and numerous memorial slabs in the pavement. *In front* of the cathedral is a statue of Queen Anne.



**Père-Lachaise**, named from a Jesuit father, confessor of Louis XIV., who resided where the chapel now stands. Laid out as a cemetery, 1804. Present number of monuments about 20,000. In 1814, the high grounds of the cemetery were the scene

of a fierce struggle between the French and Russians; and, in 1871, of many of the atrocities of the Commune.

Among the localities most visited are the tomb of Abelard (d. 1142), and Heloïse (d. 1163); and the grave of Marshal Ney, the latter unmarked by either monument or stone.

**Perugino, Pietro** (pee-a'-tro per-oo-gee'-no), VANNUCCI, *Italy*, 1446-1524, b. at Citta della Pieve; pupil of Francesca and Verrocchio; master of Raphael; the founder of the Umbrian School; was characterized by simplicity and devotion; figures few, but in bold relief and of brilliant color. He painted first



Resurrection—Perugino.

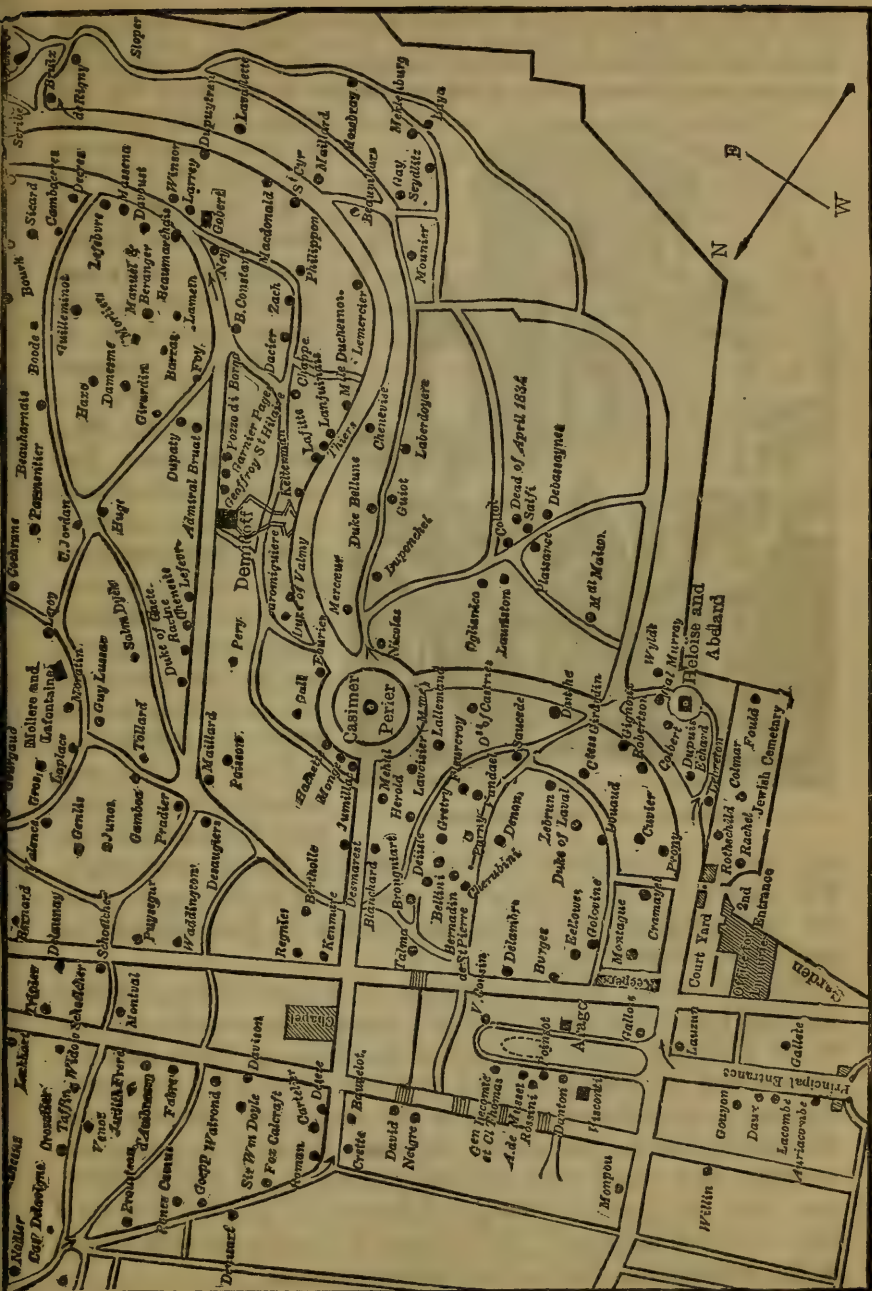
in Perugia, and afterward in Florence, where the peculiar limpidity of his color and the striking beauty of his landscapes gave him a great reputation. Going to Rome, he painted three pictures in the Sistine Chapel, afterward destroyed to give place to Angelo's Last Judgment.

Returning to Florence in 1504, he found himself in the presence of the new School of da Vinci, Angelo, and Raphael. Perugino did not, however, yield to the new influences of the Renaissance, but continued to execute, to the end of his life, the same compositions, and in the same tender, semi-melancholy tone.

"He is often tame and conventional, and his upturned heads, a favorite feature in his pictures, are ill foreshortened, and frequently out of drawing."—*Kugler*.

"His figures are mystic children—or, if you please, adult souls, kept infantile by the schooling of the cloister. None of them regard each other; none of them act, each being absorbed in his own contemplation. All look as if dreaming of God; each remains fixed, and seems to withhold the breath for fear of disturbing the vision within. The angels especially, with their downcast eyes and bended brows, are true adorers, prostrate, steadfast, and motionless."—*Taine*.

**PRINCIPAL WORKS:** Alb. Villa, an Adoration and others; Belv., three; Berlin,



146; Bolog., 19; Borgh., I. 34, 48; Bruss., 334; Doria, II. 80; Flor. Acad., I. 53-5-6-8, II. 18; Frank., 39; Liecht., II. 40; Louvre, 426-7-9; Lyons, 155-6; Munich, 561, 590; Nat. Gall., 181, 288, 1075; Perugia, 2, 23-7-8, 33-5, 41, 56; Sala del Cambio, frescos; Pitti, 42, 164, 219; Sciarra, St. Sebastian; Vat., Sist.

Chap., Delivery of Keys to St. Peter; Pina., Resurrection, Virgin, and four Saints.

At Caen, Fr., is a Marriage of the Virgin, the original from which Raphael drew his celebrated Spozalizio, in the Brera. *Compare Raphael.* P. 328.

**\*\* Peter's, St., Church, Rome.** The approach to St. Peter's is through a spacious piazza, bounded upon either side by a semi-circular colonnade, surmounted by statues, and having in the centre an obelisk, and on either side a fountain.

The *Obelisk* was brought from Heliopolis to Rome by Caligula,



Marriage of the Virgin—Perugino.

and placed in the Circus of Nero, where St. Peter's now stands. The shaft is a single piece of red granite, 83 ft. in length, without hieroglyphics, and is the only obelisk in Rome which has never been overthrown.

**THE CHURCH.** Tradition assigns to St. Anacletus, a Bishop who had been ordained by St. Peter himself, the erection, in A.D. 90, of a church within the site of the Circus of Nero, over the place where St. Peter had been entombed. In 319, Constantine founded a magnificent basilica in the same place, laboring with his own hands in the work. In 1450, decay threatening the building, Nicholas V. laid the foundations of the present structure, after the plans of Alberti and Rossellini. In 1503, Bramanti was appointed architect. He designed a Greek cross with a dome at the intersection, resting on 4 immense piers.



At Bramanti's death, 1514, the piers had been completed and the arches turned. G. Sangallo, G. da Verona, and Raphael were then put in charge, all of whom died within seven years, having made but little progress with the building. Peruzzi, Ant. Sangallo, and Giulio Romano were successively appointed architects, but, for 25 years, little was done. In 1546, the work was committed to Michael Angelo, then in his 72d year, with unlimited authority to alter or rebuild, as he chose. On the death of Angelo, 1564, the drum had been completed. In 1590, the dome was finished under the supervision of Giacomo della Porta, to whom we are indebted for its present proportions, Angelo's design being much lower and heavier. The church was dedicated 1626; the colonnade added 1667; the sacristy, 1776; occupying in its entire erection 176 years.

The dimensions of St. Peter's are variously given. Length: Piale, 600 ft.; Hare and Murray, 613½; Baedeker, 639; Wood, 619. Height to top of the cross: Baedeker, 435; Murray, 448; Wood, 453. Interior diam. of dome: Wood, 141; Piale, "about 140"; Murray, 139; Baedeker, 138. The cost of its erection is said to have been \$50,000,000, an amount so great that the Popes were induced to resort to the sale of indulgences, the scandal of which was the immediate cause of the Reformation.

*The Façade*, 373 ft. in length, 154 in height, is of three stories and an attic. The columns are about 9 ft. in diam. and 93 ft. in height. Upon the attic are statues of Christ and the Apostles, 19 ft. high. Lübke regards the façade as an "insufferable, meanly arranged monstrosity of decoration."

*The Vestibule* is 235 ft. by 42 and 66½ in height. It has, at the extreme r., an equestrian statue of Constantine, and on the l., one of Charlemagne. Over the middle entrance is Giotto's celebrated mosaic *La Navicella*, or Peter walking on the Sea, 1298. The door on the extreme r., called the *Porta Santa*, is opened only once in twenty-five years, on the recurrence of the Year of Jubilee. It has not, however, been opened since 1825.

## \*\*THE INTERIOR.

"In spite of all the criticisms of architects, the interior is worthy of the most majestic temple of the Christian world. The one great defect is the apparent want of magnitude."—*Murray*.

"One of the noblest and most wonderful works of man."—*Eaton*.

"St. Peter's surpasses all powers of description."—*Mendelssohn*.

"Nothing upon the earth can be compared to St. Peter's."—*Fontana*.

"But thou of temples old and altars new  
Standest alone, with nothing like to thee."—*Byron*.

"The temple is an image of infinitude; there are no bounds for the sentiments to which it gives birth."—*Mad. de Staël*.

"When the visitor has passed into the interior, and so far recovered from the first rush of tumultuous sensations which crowd upon him, he will be struck with, and, if not forewarned, disappointed at, the apparent want of magnitude."—*Hillard*.

"The exterior and interior appear to me more like an apotheosis of the pope-dom than a glorification of Christianity."—*Frederika Bremer*.

**THE CORONATION STONE** (1). In the pavement immediately beyond the central door is a circular slab of porphyry, upon which emperors were formerly crowned. Beyond this, a mark in the pavement indicates the comparative lengths of the other great cathedrals, thus: St. Peter's, 613 ft.; St. Paul's, 520; Florence, 489; Milan, 443; St. Sophia, 354 ft.

**THE NAVE.** On either side are three double pillars, supporting the great gilded arch. The height of the nave is 153 ft.; width, 89 ft. Upon the frieze is an inscription in Latin, the mosaic letters of which are 4 ft. 10 in. in height (Murray, 6 ft.). Upon the fourth pillar to the r. (2) is the celebrated bronze statue of St. Peter, said to have been cast from a statue of Jupiter, and believed to date from the 5th century.

**THE DOME** rests on four massive piers, each of which is 234 ft. in circumference. In the piers are niches with statues 16 ft. in height, overhung with balconies. The four great relics of St. Peter's—the Lance of Longinus, the Head of St. Andrew, a Piece of the True Cross, and the Napkin of St. Veronica—are kept within the walls of these piers.

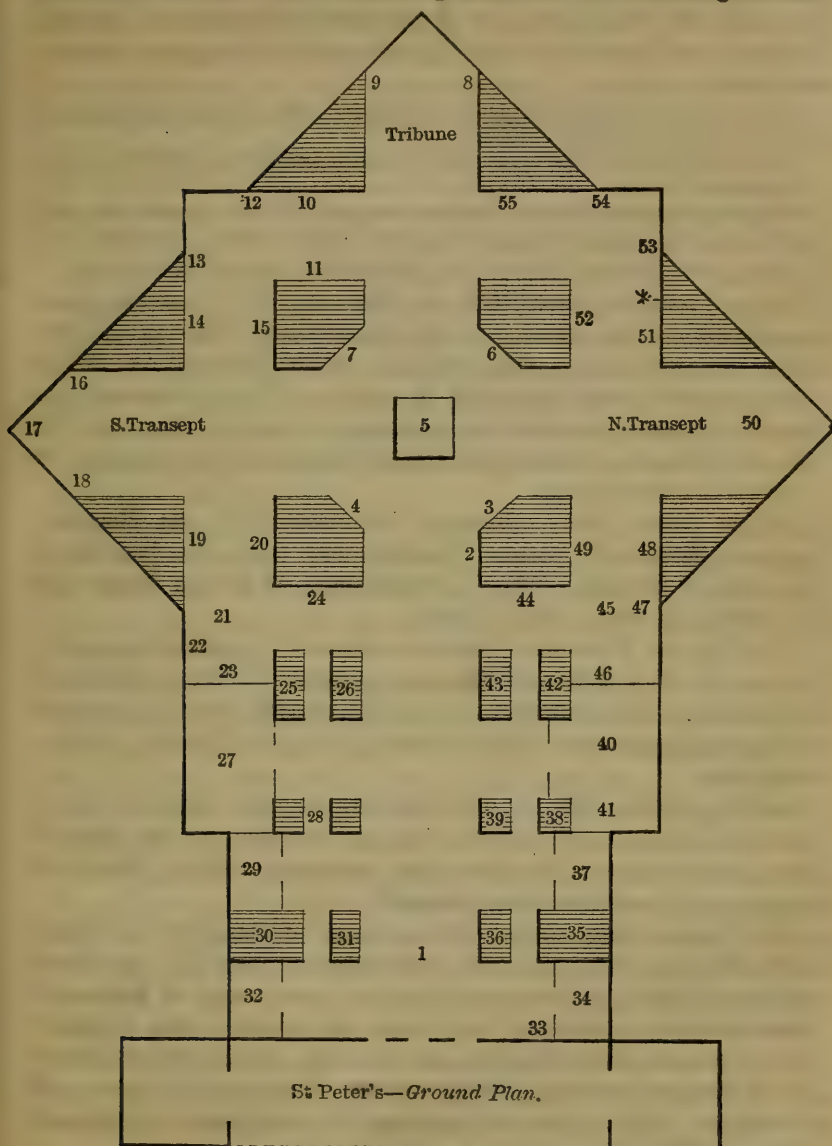
**THE BAL-DAC-CHI'-NO** (-kee-) (5), beneath the Dome, covering the High Altar and the reputed tomb of St. Peter, is a bronze canopy, 95½ ft. in height, and weighing about 58 tons. It is supported by 4 twisted columns of bronze, the metal of which was taken from the Pantheon.

"It is difficult to imagine on what ground, or for what purpose, this costly fabric was placed here. It has neither beauty nor grandeur, and resembles nothing so much as a colossal four-post bedstead without curtains."—*Hillard*.

"Bernini displays all the errors, the decorative madness, of the baroque style in the colossal bronze tabernacle over the high altar."—*Lübke*.

**THE HIGH ALTAR**, beneath, is used only on great occasions, and none but the Pope himself, or a Cardinal specially authorized, may officiate. Descent is made to the *confessio*, or shrine of St. Peter, by a double flight of steps. At the foot is a statue of

Pius VI., by Canova. The tomb of the Apostle is directly behind the bronze doors. The 89 burning lamps are never extinguished.



THE TRIBUNE, or termination of the Nave, contains, above the high altar, the famous *chair of St. Peter*, alleged to have been his episcopal seat. It is enclosed in bronze and supported by



four fathers of the church—Augustine, Ambrose, Chrysostom, and Athanasius. r., (8) tomb of Urban VIII. ; l., (9) \*\*tomb of Paul III., by della Porta, one of the finest monuments in the ch. Prudence and Justice are said to be portraits of the pope's mother and sister.

"St. Peter's is a world of art, but the specimens, with a few exceptions, are by no means of the first class."—*Hillard*.

"Those who expect to find monuments of great historical interest will be totally disappointed."—*Hare*.

"The sepulchral monuments, with the exception of those of recent date, are, for the most part, scarcely worthy of St. Peter's as works of art."—*Murray*.

From the Tribune, proceeding to the left *around the church* :

(10) r., Tomb of Alex. VIII., by Martino ; (11) l., on the great pier, Mosaic of the Healing of the Paralytic by Peter and John ; (12) r., Altar of Leo I., above which is Attila's Retreat, one of the best bas-reliefs ever executed in marble ; (13) the Sarcophagus beneath the altar contains the remains of Leo II., III., and IV. The sarcophagus, with high-reliefs of Christ and the Apostles, is of early Christian times.

SOUTH AISLE ; (14) r., mon. of Alexander VII., by Bernini ; figures of Justice, Prudence, Chastity, and Truth, the last being the work of Bernini ; (15) l., Punishment of Simon Magus, an oil painting on slate, by Fr. Vanni.

THE SOUTH TRANSEPT has confessionals in eleven languages. (16) r., The Incredulity of Thomas, mosaic ; (17) front, the tomb of Palestrina, the composer ; above the central altar is a mosaic of Guido's Crucifixion of St. Peter ; (18) l., St. Francis, by Domenichino.

SOUTH AISLE ; (19) r., door leading to the Sacristy, above which is a mon. to Pius VIII., the last erected in the church. Best point of view of the dome and transepts. (20) l., Death of Ananias and Sapphira, after Roncalli.

(21) *Capella Clementina* ; (22) r., tomb of Gregory the Great, below the altar ; (23) in front, \*monument of Pius VII., by Thorwaldsen ; (24) l., on the great pier is a mosaic copy of Raphael's Transfiguration, covering four times the space of the original ; (25) r., beneath the arch, mon. of Leo. XI., with relief of Henry IV. of France recanting Protestantism ; figures of Wisdom and Abundance ; (26) l., tomb of Innocent XI., with relief of Sobieski delivering Vienna.

(27) r., *Capello del Coro*, or Choir (Sunday, \*musical services ; ladies admitted only with black dress and veil ; gentlemen in

evening dress); (28) l., \*tomb of Innocent VIII., bronze, by A. and P. Pollajuolo; opposite is the tomb of the last pope, whose remains rest here till the death of his successor.

(29) *Chapel of the Presentation*; over the altar, the Presentation, by Romanelli; (30) r., door leading to the Dome; above is the mon. of Maria Clementine Sobieski, wife of Charles Edward, the Young Pretender; (31) tomb of the Stuarts, James III. and his sons, Charles Edward and Henry.

(32) *Baptismal Chapel*, the font of which consists of a sarcophagus cover from the tomb of Hadrian; afterward of the tomb of Otho II. Crossing to the

NORTH AISLE; (33) St. Peter, mosaic, over the Jubilee door, placed by Clement X., 1675; (34) *Capella della Pietà*, so named from M. Angelo's \**Pietà*, executed in his 24th year. At the r. end of the chapel is the *Capella della Colonna Santa*, containing a white marble column, against which Christ leaned when disputing with the Doctors, enclosed in an iron network; at the l. end is the *Capella del Crocifisso*.

(35) Beneath the arch, r., mon. of Leo. XII.; (36) l., Cenotaph and bronze portrait of Christina, dau. of Gus. Adolphus; (37) St. Sebastian, after Domenichino; (38) under the 2d arch, r., tomb of Innocent XII., the last pope who wore a beard; l., (39) Countess Matilda.

(40) *Chapel of the Holy Sacrament*; tabernacle of bronze and lapis lazuli; altar-piece in fresco, by da Cortona. A stone in the pavement marks the tomb of Julius II., who commissioned M. Angelo for the erection of the splendid mausoleum, of which the "Moses" and "Captives" were to be a part. At the r. (41) is the tomb of Sixtus IV., bronze, of whom Hare remarks, "Sixtus IV., with whose cordial concurrence the assassination of Lorenzo de' Medici was attempted." (42) beneath the 3d arch, r., tomb of Gregory XIII., whose adoption of the new or Gregorian Calendar (1582) is commemorated in the bas-reliefs. (43) l., tomb of Gregory XIV. (44) on the great pier, Communion of St. Jerome, mosaic, after Domenichino.

(45) *Gregorian Chapel*; To the r., (46) \*mon. of Gregory XVI. Over the altar, (47) \**Madonna del Soccorso*, from the old ch. of St. Peter; beneath the altar, tomb of Gregory XV., cupola with mosaics. (48) beneath the great arch, r., tomb of Benedict XIV., statue of the pope, with Charity and Science.

(49) l., *Chapel of St. Basil*.

(50) NORTH TRANSEPT, occupied by the Ecumenical Council of 1870 after which, it was closed for 10 years. Beneath the arch, beyond the Transept, r., (51) \*\*tomb of Clement XIII., by Canova, one of the finest mons. in the ch. (52) l., on the great pier, Peter Walking on the Sea, mosaic, after Lanfranco. *Chapel of the Archangel Michael*. (53) r., The Archangel, mosaic, after Guido; front, (54) the Burial of St. Petronella, mosaic, after Guercino; (55) beneath the arch, r., tomb of Clement X.; l., Raising of Tabitha, mosaic, after Costanzi.

\*THE SACRISTY—most desirable hours, 9-11; entrance at (19) south aisle—consists of three magnificently decorated halls and several rooms. *In the halls*, statues of Peter and Paul are from the old basilicas; the 8 fluted columns are from Hadrian's Villa. Guide necessary for the remaining rooms,  $\frac{1}{2}$  fr. Madonna, by G. Romano; Christ, Death of Peter, and Execution of Paul, all by Giotto; robe worn by Charlemagne at his coronation, 800.

THE CRYPT. Permit obtained at the Sacristy (19). The Grotte Vaticane contain the tombs of many of the popes and a few sarcophagi of interest.

THE DOME. Permit obtained at the Sacristy (19). Ascent on Th., 8-10 A.M. Upon the walls are tablets with the names of royal personages who have made the ascent. Upon reaching the roof the visitor unexpectedly arrives at a small village, the dwellings of some of the custodians. Above this point the stairs wind up between the inner and outer domes to the lantern. A ladder leads from the lantern to the ball, which has room within for 16 persons. The \*view from the top of the dome is the best to be obtained in Rome.

**Petersburg, St.,** is situated principally upon the south bank of the Ne-va, near its entrance to the Gulf of Finland. The central point of the city is the Admiralty, upon the banks of the Neva, in the midst of a small park. It is surmounted by a tall and exceedingly slim gilt spire, which is a conspicuous object upon approaching the city from almost every direction. From the Admiralty, the leading avenues of the city radiate in various directions; of these the principal is the Nev-ski Prospekt, a broad, well-paved, busy street, lined with the buildings and shops of a modern European capital. Immediately adjacent to the Admiralty is the Imperial Palace, on the e., and St. Isaac's on the s. w.

The principal places of interest are: The Imperial or Winter Palace, the Hermitage, St. Isaac's Cathedral, the Kazan Cathe-



dral, the Cathedral of SS. Peter and Paul, the Smolnoi Church, the Academy of Science, the House of Peter the Great, the Museum of State Carriages; and, in the environs, Tsarkoe Selo, and Peterhof.

The public or Imperial buildings are so extensive, and the various collections so immense, that nothing less than several weeks will suffice for a satisfactory inspection. Besides, so few persons understand anything of either English or French, that a guide is absolutely indispensable to any excursion or enterprise in St. Petersburg.

**\*\*THE IMPERIAL or WINTER PALACE**, the winter residence of the Czar, is an extensive structure, 450 ft. in length and 350 in width, constituting a quadrangle. Some impression of its magnitude may be drawn from the fact that, in addition to all the galleries, halls, and offices pertaining to the Court of the Emperor, there are, during his residence in the Palace, no less than 6,000 members of the Imperial household dwelling within its walls.

The picture gallery of the Palace is rich in modern works illustrative of the history of the Russian Empire. The crown jewels, which in magnitude and value far surpass those of every other court of Europe, will be viewed with interest. The celebrated Orloff diamond, the largest in the world, being  $8\frac{1}{2}$  carats larger than the great Koh-i-noor, is mounted upon the Imperial sceptre.

**THE HERMITAGE, or ART MUSEUM.** See *Part II., Hermitage.*

**\*\*ST. ISAAC'S CATHEDRAL**, in the midst of a large open space on the s.w. of the Admiralty, is one of the most magnificent structures of the far north. It is in the form of the Greek cross, and is surmounted with a gilt dome and cross. The façade of either side presents a Greek portico, with polished monolith columns of granite, 60 ft. in height. The interior corresponds in richness and beauty to the grandeur of the exterior. The numerous shrines, covered with gold and encircled with diamonds and gems, the glitter of the golden altar screen, and the massive columns of malachite and lapis lazuli, united with the gravity of the Russian service, with which the great bell frequently intones, serve to render this the most impressive temple of devotion in the world.

With three days of every seven, religious holidays, and with frequently occurring services in commemoration of coronations, births, weddings, and deaths in the extensive Imperial Family,

together with fêtes extra and an occasional marriage ceremony, the visitor will not want for opportunities of witnessing the highly impressive service and ceremonial. Evening service most interesting, though less usual.

\*THE KA-ZAN' CATHEDRAL is situated upon the Nevski Prospekt, and is approached by a circular colonnade, in imitation of St. Peter's at Rome. In front are fine statues of Smolenskoi and de Tolly. The interior corresponds in its magnificence and display to St. Isaac's. The special object of interest is the image of "Our Lady of Kazan," which is covered with gems, the diamonds of the crown being of exceeding value. Around the cathedral are banners of important victories won by Russian arms.

\*\*THE CATHEDRAL OF STS. PETER AND PAUL, upon the north bank of the Neva, and within the walls of the fortress, contains the remains of all the Czars, with the exception of one, from the time of Peter the Gt. to the present. They are deposited in white marble sarcophagi, about 3 ft. in height and width and ten in length, placed upon the main floor of the church, along the sides and near the altar. The sarcophagus of Peter the Great is at the upper end, at the right, on which is affixed, at each successive centennial of his birth, a small golden star.

THE SMOL-NOI CHURCH, at the eastern extremity of the city, is peculiarly rich in its effects, the entire structure and all its decorations, even to its 24 monumental-looking stoves, being of the purest white. In connection with this church is a celebrated seminary for young ladies of noble birth. The institution is designed for 500 pupils, of which 200 are educated at the expense of the government.

\*\*THE MUSEUM OF SCIENCE is one of the most extensive and most valuable collections of natural history extant, and will of itself require several days for a fair examination.

The Museum of Imperial Carriages contains a collection of state carriages, sledges, sedan chairs, and some fine tapestries.

\*HOUSE OF PETER. Across the Neva, and upon its northern bank, is the small house occupied by Peter the Gt. It contains three small rooms, one of which is consecrated as a chapel and covered with gold.

ENVIRONS.—The two most important localities to visit, outside the city, are Tsarkoe Selo and Peterhof.

\*\*TSAR-KOE SE-LO, reached by rail in about 30 minutes, was built by Catharine II. for a summer palace. Adjacent to Tsarkoe

Selo are the grounds and palaces of Archduke Constantine and other members of the Imperial Family. The variety and beauty of the grounds, as well as the value of the various collections in the palaces, render this excursion one of exceeding interest and pleasure.

\***PETERHOF**, also about half an hour's ride by rail, was erected by Peter as a suburban residence. Among the innumerable objects of interest in the place are 368 portraits of Russian ladies. The gardens and fountains are reputed as scarcely inferior to those of Versailles, especially upon the evenings of the illuminations. Adjacent are also the cottage of Catharine II., the Palais de Paille, and the English Garden.

*Routes*: To **BERLIN**, 44 hrs., \$30; \$23. To **MOSCOW**, 15 hrs., \$17; \$12. To **STOCKHOLM**, by steamer direct, about 2 days; or along the north margin of the Gulf of Finland, stopping at several Finland cities, 3 days, about \$10. This last is one of the most charming and romantic routes in Europe.

**Phid'-i-as**, a Greek sculptor, about B.C. 490-432.

"He seems to have belonged to a family of artists, and to have first turned his attention toward painting. He was the pupil of Ageladas, and probably of Hegias; and his great abilities were developed in executing or superintending the works of art with which Athens was adorned during the administration of Pericles."—*Smith*.

Among his most noted works were Jupiter, of which an antique copy is in the Vatican; Athena at Plataea; and Athena of the Acropolis. Until recently the marbles of the Parthenon have, without question, been attributed to Phidias, but later writers state that the connection of Phidias with these works is a matter of uncertainty.

**Philip II.**, of Spain, son of Emp. Ch. V., b. 1527. Married Mary, Queen of Eng. "A bigot and a despot whose reign was an inexorable crusade against political and religious freedom." He crushed the Reformation in Spain, exterminated the Spanish Moors, removed the capital to Madrid and built the Escorial. He attempted the subjugation of the Netherlands, England, and France, in all of which he failed. Died 1598.

**Physicians.** American physicians are referred to when permanently residing in the place; in other cases, English-speaking residents.

*Aix-la-Chapelle*, Dr. Hall; Dr. Schuster.  
*Amsterdam*, Dr. Davids, *Heerengracht Str.*, 237.

*Baden*, Dr. Herman Muller.

*Bâle*, Dr. Jung.

*Berlin*, Dr. Oppert, *Leipziger Str.*, 128.

*Berne*, Dr. Demme. *Bonn*, Dr. Burger.

*Bordeaux*, Dr. Breen, 21 *Pave des Chartrons*.

*Boulogne*, Drs. F. H. Walker, and J. Harvey.

*Brussels*, Dr. Collignon, 54 *Rue de Stasart*; Dr. Thomson, 14 *Rue d'Egmont*.

*Cologne*, Dr. Sticker, II. *Casino Str.* 4



*Dieppe*, Dr. D. W. Williams.  
*Dresden*, Dr. Carus, *Lüttichau Str.*;  
*Dr. Pierson, Racknitz Str.*, 10.  
*Florence*, Dr. Forrest, 27 *Via Lungi  
 Allemani*.  
*Frankfort*, Dr. Bresgen, *Hoch Str.*, 37.  
*Geneva*, Dr. Wilkinson, 1 *Pl. du Lac*.  
*Genoa*, Dr. Breiting.  
*Hamburg*, Dr. Oppert.  
*Hague*, Dr. Coster, *Plaats*, 14.  
*Havre*, Dr. Tarral.  
*Homburg*, Dr. Lewis.  
*Lausanne*, Dr. Joel.  
*Lucerne*, Dr. Steeger ; Dr. Nager, *Ka-  
 pell Platz*, 278.  
*Milan*, Dr. Walker ; Dr. Capelli.

*Munich*, Dr. Ranke.  
*Naples*, Dr. Wyatt, *Pal. Calabritto,  
 Strada Caterina à Chiaja*.  
*Nice*, Dr. Guernsey ; Dr. Crossby.  
*Ostend*, Dr. Saulmann, *Boul. du Nord*.  
*Paris*, Dr. Johnson, 10 *Boul. Males-  
 herbes*.  
*Petersburg*, Dr. Carrick.  
*Rome*, Dr. Gason, 8 *Via Sebastino* ; Dr  
 Aitkin, 52 *Via Frattina*.  
*Rotterdam*, Dr. Maury.  
*Turin*, Dr. Pacchiotti.  
*Venice*, Dr. Levi ; Dr. Richitti.  
*Vevay*, Dr. Leeson, 4 *Quai de la Veveyse*.  
*Vienna*, Dr. Biegel, *Lichtenstein Str.* 12.  
*Wiesbaden*, Dr. Cohn, *Rhein Str.*, 13.

**Picpus, Cemetery** (pic-pû), 15 Rue de Picpus, Paris, ( $\frac{1}{2}$  fr.). Lafayette and his wife are here interred, in the farther corner on the right. Here also are buried many victims of the Revolution. At the farther end is the "Cimetière des Guillotinés," where rest 1,300 who were executed.

**\*Pietro, S., in Vincoli** (pe-a'-tro-in-vin'-co-ly ; *Peter in Chains*), *Rome*. Built, 442, to preserve the chains with which Peter was bound ; repaired and rebuilt in 555 ; in the 8th century ; in 1503 and 1705. The principal objects of interest are the celebrated \*\*statue of Moses, by Angelo (see *Moses*) ; and r. aisle near the upper end ; r. Leah, l. Rachel, both by Angelo. The chains of Peter are kept in the Sacristy, or sometimes in a glass cabinet about midway of the r. aisle. Exhibited on the first of August. The twenty Doric columns are from the baths of Titus.

**Pinacoteca** (pee'-nah-ko-ta'-cah). See Part II., *Vatican Picture Gallery*. P. 478.

**Pinakothek** (-take). See Part II. *Pinakothek, Munich*.

**\*Pincian Hill** (pin'-chee-an), *Rome*. From the e. side of the Piazza del Popolo ascent is made by terraces up the steep side of the Pincian, reaching a small park laid out in walks and gardens. This is the fashionable resort for two hours prior to sunset every day, but particularly on Sundays. The terraces command a fine view of the city and St. Peter's. In the centre of the grounds is the Obelisk of the Pincian. See *Obelisks*.

**Pinturicchio** (-rick'-ke-o ; *little painter*), BERNARDINO DE BIAGIO ; b. at Perugia, 1454 ; d. at Siena, 1513. His most noted works are in the ch. of S. M. del Popolo, Rome ; in the cath. at Spello, and in the library of the cath., Siena. Was the assistant of Perugino in the Sist. Chap., Rome. His later works are of less merit.

**Piombo, Fra Sebastian del** (pee-om'-bo), LUCIANI, 1485-

1547, b. Venice ; pupil of Gio. Bellini and Giorgione. He was wanting in design, but was one of the first Italian masters in coloring and portraiture, and after the death of Raphael was called the best painter in Rome. His later works show an especial preference for long hands and fingers, and for a violet coloring.

"*The Portrait of And. Doria*, in the Doria Palace, is by some regarded as the finest portrait in the world."

**Pisa** (pee'-zah), *Italy* ; situated in the midst of a plain on both sides of the Arno, 50 mls. from Florence and 6 from the sea. Although it was a town of note in Roman times, it now possesses but little of historic interest. From 1000 to 1300, Pisa was the most important and powerful maritime town of Italy. The defeat of Meloria, near Leghorn, 1283, terminated its political supremacy.

In art, Pisa has the honor of being the home of Nicolò Pisano, 1250, who was the first to abandon the Byzantine. In his pursuit of more natural methods, he was the precursor of the Renaissance and modern art. Here also were the homes of Giotto and Andrea Pisano, whose influence was scarcely less than that of Nicolò. The chief interest of Pisa centres in the four buildings, the Cathedral, the Campanile, the Baptistery, and the Campo Santo, grouped together in the Piazza del Duomo, in the n.w. part of the city. Carriages may be obtained at the station for the trip, say 2 or 3 hours, at reasonable rates.

\*THE CATHEDRAL, 1063, 312 ft. by 105, built of white marble with black and colored ornamentation, is a basilica, in Tuscan style, with a façade of 4 galleries. \**The door* opposite the Campanile, at which entrance is usually made, is the only one of the ancient bronze doors preserved. It presents 24 sculptured illustrations, and is of peculiar interest as a specimen of mediæval art.

*The Interior* possesses 68 columns captured in war, and the chandelier whose motion suggested to Galileo the idea of the pendulum. The pulpit is the work of Nicolò Pisano. On the pillar at the intersection of the Nave and s. Transept is \*St. Agnes, by *del Sarto* ; opp. a Madonna, by *del Vaga*. Over the high altar is a Crucifixion, by *Bologna*.

*The Choir* contains two angels, in bronze, r. and l. by Bologna ; the Christ, in the niche, " is the last and greatest work of Cimabue." The mosaics of the dome are also by him. The façade of the Cathedral is toward the baptistery.

\*THE CAMPANILE (cam'-pah-nee'-lay), BELL TOWER, or, as it

is usually designated, the Leaning Tower, 1174, is of 8 stories, each having a colonnade, and is 179 ft. in height, and departs 13 ft. from the perpendicular. The cause of the inclination has long been discussed, and "the spongy nature of the ground" generally assigned. But from the fact that leaning towers are frequent in central Italy: that no other buildings, of similar weight and height, even when standing near, meet with like accidents; that the short towers possess a greater degree of inclination than the taller and more exposed ones, and that none of them ever possesses sufficient want of perpendicularity to endanger stability, or ever go on to the point of danger, it would appear that there is too much uniformity in conditions for mere accidental results.

The ascent (50c.) of 294 steps, gives a commanding view. There are 7 bells, the heaviest weighing 6 tons.

THE BAPTISTERY, 1153, is a circular marble building, 100 ft. in diam. and 190 in height, and of great architectural beauty. Within is the Baptismal Font, and the celebrated *\*\*Pulpit* of Nicolò Pisano, 1260. On the sides are the reliefs which for 7 centuries have been the subjects of uninterrupted admiration. 1, The Annunciation and Nativity; 2, Adoration of the Magi; 3, The Presentation; 4, The Crucifixion; 5, The Last Judgment. In the corners are the Apostles.

"In the Birth of Christ, the Madonna rests on her pillow with the dignity and conscious magnificence of a Juno; and in the Adoration of the Magi she has the air of an empress on her throne, receiving the meet tribute of subject-princes. These are conscientious and most impressive studies from the antique, which is revealed line by line in the treatment of the figures. And we still find motives among the Roman Sarcophagi of the Campo Santo, which afforded a model to the great regenerator of sculpture. In the treatment of the nude, which prevails in his Last Judgment, he displays a wealth of resource, united with a complete knowledge of form, unknown to antiquity."—*Lübke*.

The *Echo* of the Baptistery, when fortunately heard, is never to be forgotten.

*\*\*THE CAMPO SANTO.* Upon the final retreat of the Crusaders from the Holy Land in 1200, they brought 53 ship loads of earth from Mt. Calvary for this cemetery. The enclosure, commenced 1278, is decorated upon the inner face of the walls by frescos of the earliest Tuscan school. Entrance upon the s. side. To the l. round the colonade.

*S. Wall:* The w. half of the s. wall contains no paintings of note. Among the sculptures, \*mon. to And. Vacca, by Thorwald-





Triumph of Death.—*Campo Santo, Pisa.*

sen ; V., Christian sarcoph. of 2d or 3d cent. with relief of the Good Shepherd ; XL., Roman sarcoph. with Rape of Proserpine.

*W. Wall* : 45, Virgin and Child, by G. Pisano ; stat. of Gio. Pisano, by Salvini ; on the wall, Chains of the harbor of Pisa captured by the Genoese, 1632, restored to the Pisans, 1848 ; XII., XIII., Rom. sarcoph. with Etruscan urns.

*N. Wall* : Paintings—Creation, Man, The Fall, Expulsion from Paradise, Cain and Abel, The Ark, Deluge, Noah's Sacrifice ; also the following, by Gozzoli : Noah's Vintage, Curse of Ham, Babel, Hist. of Abraham, Isaac, Jacob, Esau, Joseph, Moses, Aaron, Fall of Jericho, David, Solomon, Queen of Sheba. The tomb of Gozzoli is below the History of Joseph.

Sculptures—57, Greek relief from a tomb ; 78, Greek head. XIX., XX., sarcoph. with Bacchanalian scenes ; XXI., sarcoph. from which it is said Nic. Pisano copied figures for his pulpit ; several sarcophagi with mythological reliefs.

*E. Wall* : Paintings—Ascension, Thomas, Resurrection, Crucifixion. Sculptures—mon. of Count Mastiani, by Bartolini ; mon. of Greg. XIII. ; mon. to Angelica Catalani the songstress ; Nic. Pisano, by Salvini.

**\*\*S. Wall, e. end :** **\*\*Triumph of Death**, representing the vanity of Pleasure, the tranquillity of a Religious Life, Death, the Resurrection, Souls taken to Heaven, and to Purgatory.

"Queens, kings, popes, and archbishops, with their ministers and their crowns, lie in heaps, and their souls, in the shape of nude infants, issue from their bodies to take their place in the terrible eternity. Some are welcomed by angels, but the greater number are seized by demons, hideous and base figures, with bodies of goats and toads—a grotesque pack, gambolling and capering around their quarry—a singular mingling of dramatic passion, morbid philosophy, accurate observation, awkward triviality, and picturesque impotence."—*Taine*.

The Triumph of Death and the Last Judgment, as well as Hell, have generally been attributed to And. Orcagna, but it is now believed that they and the Temptation and Miracles of the Theban Hermits are by P. and A. Lorenzetti, 1340 ?

**Pisano, Nicolò** (pee-sah'-no), *Italy* ; 1206-1278, b. at Pisa ; one of the greatest of the early architects and sculptors ; executed the celebrated pulpit of the Baptistery at Pisa, 1260, and a pulpit for the Duomo at Siena, 1266.

"He gave the death-blow to Byzantinism and barbarism, established new principles of architecture, and holds the same relation to Italian art which Dante does to Italian literature."

"The antique spirit has continued to be the inalienable inheritance of Italian art ever since the days of Nicolò Pisano."—*Lübke*.

**Pitti Gallery.** See Part II., *Pitti*. P. 512.

**Place de la Nation** (plas' deh-lah-nah'-see-on), formerly called Place du Trône, at the e. end of the city, a mile beyond Pl. de la Bastille. In 1660, on the conclusion of peace with Spain, Louis XIV. here erected a throne from which he received the homage of the citizens, whence the former name. Bronze statues of Louis IX. and Philippe le Bel surmount two lofty Doric columns.

**Place des Vosges** (plahs'-day'-vozhe'), formerly Place Royale, Rue Turenne, near Pl. de la Bastille. In this square, then the court of the Palais des Tournelles, occurred the tournament in which Henry II. lost his life, 1565. After this event Catherine, his wife, demolished the Palace and erected the present buildings around the square. No. 9 is noted as once the residence of Victor Hugo, and No. 21 as that of Richelieu. In the centre is a marble equestrian stat. of Louis XIII.

**Pompeii** (pom-pe'-i-i, commonly pronounced in Italy *pom-pay'-e*), 15 mls. from Naples; may be reached by carriage, or, better, by rly. There are usually 4 trains daily; time 50 m.; fare 2 fr.; admission 2 fr., which also pays for the guide; gratuities forbidden: Sundays, free. In summer, on account of the oppressive heat of midday in the shadeless streets, it is particularly recommended to make the visit in the early morning or toward evening.

As a guide accompanies the visitor, and as he takes his own route, any detailed description of the numberless objects and localities of interest is rendered unnecessary. About 70 acres, comprising  $\frac{1}{3}$  of the space within the walls, has been excavated up to the present time. It is imbedded in ashes to the depth of 20 ft.

*Principal Objects of Interest* are the \*Amphitheatre, with 35 rows of seats; the Theatre; the Forum; three Triumphal Arches; Temples of Venus, Mercury, Jupiter, Augustus, and Neptune; the Barracks, in which were 63 skeletons; Houses of Diomed, Meleager, Sallust, Pansa, the Fullonica, the villa of Cicero, and two museums.

*Its Destruction.* At the time of its overthrow, Pompeii had a pop. of about 30,000. In the year A.D. 63 an earthquake destroyed the Basilica, Forum, the temples, and many private dwellings. These were scarcely rebuilt, when, in A.D. 79, the first known eruption of Vesuvius took place, burying the entire



city in ashes and cinders, mixed with boiling water. The first shower of ashes, which fell to the depth of 3 ft., caused the inhabitants to flee for safety. Upon its cessation it is supposed many returned to secure their valuables, when there fell a shower of red hot ashes and rapilli to the depth of 7 or 8 ft., followed by others, till the city was buried to the depth of 20 ft. Pliny the Younger describes the catastrophe as follows :

“ It was already seven o'clock in the morning, and yet there was to be seen but a faint light like that of twilight. The buildings were shaken by such heavy shocks that there was safety nowhere. We resolved to abandon the city. Arrived without the city, we paused. The sea seemed to be turned back upon itself and to retreat. Over against us a black and awful cloud, crinkled with darting, wavy fires, opened and showed us great flames like thunder-bolts. Almost in an instant the cloud fell to earth, covering the sea. The ashes began to fall upon us. Turning my head, I perceived behind a dense smoke, which was following us and spreading itself over the ground like a torrent. While we could still see, I advised my mother to leave the principal road, lest the crowd which was following upon our steps should crush us in the darkness. Hardly had we left it, when the darkness so increased that we seemed to be, not as involved in a black, moonless night, but as shut in a chamber where every light had been extinguished. There was nothing to be heard but the lamenting of women, the wails of children, and the shouts of men. One was calling a father, another a son, another a wife ; people could recognize one another only by the voice. Many besought aid of the gods ; others fancied that they no longer lived, and believed this to be the last and eternal night, when the world was to disappear into its grave.”

The number of skeletons thus far exhumed is about 500.

**Pompey, the Great, Rom. ;** b. B.C. 106. General of great ability and success. Was honored with a triumph in 81 : consul with Crassus B.C. 70. The Senate refusing to sanction some of his acts while in command in Asia, he united with Cæsar and Crassus, forming the First Triumvirate. Married Julia, the dau. of Cæsar ; in 55, was consul a second time with Crassus ; in 52, was sole consul. Enmity having arisen between Pompey and Cæsar, the latter who was in Gaul, at once marched upon Rome ; whereupon Pompey fled to Macedonia. Cæsar following, a decisive battle was fought at Pharsalia. Pompey being defeated fled to Egypt, but was murdered as he was about landing, B.C. 48.

**Pompey, Theatre of, Rome ;** built by Pompey, repaired by Tiberius, Caligula, and Theodoric ; and in the Middle Ages was converted into a stronghold. The site it occupied was between the present chs. of S. And. della Valle and San Carlo à Catinari. Here, 1864, was discovered the bronze Hercules, now in the Vatican. Near by was the Curia in which Cæsar was assassinated.

**Pon'-te St. Angelo,** the Pons Ælius of the Romans, now

called the Bridge of St. Angelo, built by Hadrian, A.D. 136, as a passage to his tomb, remains now nearly as left by him. In the Middle Ages booths occupied both the sides, but in 1450, a crowd having caused the death of 200 persons on the bridge, the booths were removed. The statues of Peter and Paul were placed at the extremity in 1530 ; and the 10 angels and the parapet in 1668.

**Pop'-o-lo, S. M. del**, ch., in Pi. del Popolo, *Rome* ; said to have been erected upon the place where the ashes of Nero were discovered and cast to the winds. *Right aisle* : 1st and 3d chapels, and the ceiling of the choir, fine paintings by Pinturicchio. Below are several monumental works by Sansovino. *Upon the high altar* is a miracle-working Virgin, which stayed the plague of 1578. Chapel to the l. has An. Carracci's Assumption. Chigi Chapel, l. aisle, planned by Raphael. The group of Jonah and Whale was modelled by him.

**Pordenone** (por'-day-no'-nay), **Gio. Ant. Licinio Regillo da.**, 1483-1539, b. at Pordenone ; painted figures with great excellence ; attained a delicate softness of flesh rarely surpassed by Titian. His composition was simple, coloring excellent. Many works in the galleries attributed to him are unauthenticated. The S. Lorenzo Guistiniani, in the Acad., Venice, is one of his best.

"He is not inferior even to Titian in the softness and warmth of his coloring, especially in his flesh tints."—*Lübke*.

PRINCIPAL WORKS : Borgh., X. 9 ? ; Doria, II. 18 ; Dresd., 252 ; Hamp. Ct., 71, 92, 102, 104 ; Hermit., 116, 117 ?, 118 ? ; Madrid, 341 ; Munich, 482 ; Pitti, 52 ; Uff., 616 ?

**Por-ta Maggiore** (mad-jo'-ray), *Rome* ; a gateway in the wall on the eastern side of the city. Of interest especially as affording the best view of the structure of the ancient aqueducts, which here are built into and upon the city wall. See *Aqueducts*, *Rome*, Aqua Claudia, and Anio Novus.

**Potter, Paul**, 1625-1654, b. Enkhuizen, *Hol.* He studied with his father, who was an indifferent painter, yet his progress was such that at 15 years of age he was an accomplished artist. Going to The Hague, he was met with great favor by the Prince of Orange. He removed to Amsterdam in 1652. Kugler considers "that of the masters who have striven pre-eminently after truth, he is beyond all question, one of the greatest that ever lived." His industry must have been extreme, as, living only to the age of 29, he left 103 pictures. His masterpieces are the

**Young Bull at The Hague, valued at \$25,000; and the Dairy Farm at St. Petersburg.**

"The Young Bull approaches the nearest to deception of any really fine work of art I have seen. The painter seems to have omitted nothing that he saw in



Young Bull—Potter.

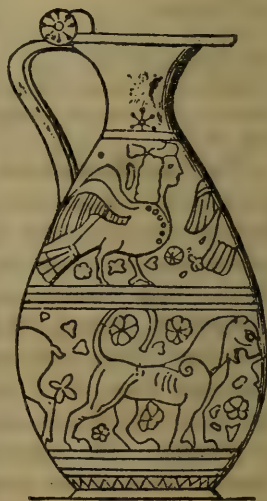
nature which art could represent, and yet its reality is free from any still-life unpleasantness. It is admired for its truth, but to a cultivated eye it has that something more than mere truth that is indispensable to a work of art; it has great taste throughout, displayed no less in the general arrangement of the masses and forms than in the most minute particulars."—*Leslie, R. A.*

This picture was carried by the French to Paris, and regarded by

them as the fourth in value of those then in their collections, the Transfiguration, the Last Communion, and Titian's Peter Martyr, only surpassing it. The Dutch offered 60,000 florins for its return. The Grosvenor Gall. (No. 42), has a similar subject by Potter, which Kugler prefers to the Young Bull.

**PRINCIPAL WORKS:** Amst. Hoop., 90-1; Berlin, 872A; Borgh., XII. 22; Cassel, 525-6-7; Darm., 395?; Dresd., 1420; Hague, 111, 113; Hermit., 1051-5-6-7-9; Louvre, 399, 400, 688-9; Munich, 1103; Nat. Gall., 849; Rijks, 305-7-8-9; Turin, 377; Vienna, Chud., 266.

**Pottery.** The most extensive and valuable collections of ancient pottery are in the Museums of Naples and the Vatican. They consist of vases, urns, and cups, evidently intended for festive occasions, bridal gifts, prizes, and similar purposes—not for common use. They were found in tombs in Greece, Sicily, Southern and Central Italy, and date from the 6th to the 3d century B.C. As the decorations relate to the dress, customs, and mythology of the Greeks, the workmanship is believed to be that of Greek artists, even of





those specimens found in Etruria. During the Roman period, this branch of decorative art seems to have been extinct in Italy. Nothing of it has been found in Pompeii or Herculaneum. Of this early fictile art, there are recognized four distinct styles.

1. THE PHOENICIAN, usually called the *Egyptian*, probably of Corinthian workmanship; of a yellowish or pale red, painted in black or brown, with occasional touches of white or purple, with horizontal bands of stripes filled in with flowers or animals. The figures and animals are stiff, angular, and lifeless, and the garments hang in long regular folds.



2. THE EARLY GREEK AND

ETRUSCAN; deep red ground with decorations in black. The figures retain much of the stiffness of the former style, but the forms of the vases are more varied and the distribution of ornament more significant. The figures in general correspond to the early Greek statuary. The leading type is the female bust, which was rude among the Egyptians, severe with the Etruscans, and voluptuous among the Greeks. In the Early Etruscan, the figures of men are in red flesh-color; of women, cream-color, with decided outlines of black.



3. THE CLASSICAL, of a deep black, polished ground, with figures in red. The decorations are arranged in two or three distinct rows, the figures of which, in delicacy of outline and expression, indicate the best period of Grecian art. In this, as in the following style, the subjects are historic and mythologic. The figures are separate, and full of expression, both as to attitude

and gesture. The accessories are simple and symbolic; night is indicated by a star; a chamber, by a curtain; the sea, by a shell or a dolphin; the earth by an undulating row of dots. This style gradually passed into

4. THE DECORATED, "in which the noble Greek symmetry of the work as a whole, and its adornment, give place to an exaggerated richness that finds expression in enormous ornamental vessels, sometimes 5 feet in height, and in superfluity of ornament." The subjects—satyrs, youths wrestling, dancing bac-



chantes, goddesses, veiled female dancers, toilettes, revellers, horses and chariots, are of the highest artistic excellence, and often of the most exquisite beauty. Vases were not decorated later than the time of Augustus. After that time, glass, gold, and silver were used for ornamental vessels. During the Middle Ages the Potter's Art seems to have been lost.

MAJOLICA (ma-yol'-i-ca), [*Faïence, Fayence, Raffaele, della Robbia, Gubbio, Palissy, and Limoges ware*]. About the middle of the 12th cent. a soft, coarse enamelled pottery of the Moors was introduced into Italy from the island of Majorca, thence the term Majolica. In the 15th century, establishments for the manufacture of similar wares were erected in various cities of Italy, of which those at Pesaro and Gubbio were the earliest.

FAYENCE, FAÏENCE (fi-ôns), derived, as stated by some, from Faenza, Italy, and by others from Fayence, France, comprises various species of glazed earthen and porcelain wares.

ITALIAN FAÏENCE. In the 15th century an establishment for the manufacture of pottery was erected at Pesaro, to which a patent was granted "for the application of gold to Italian faïence." At a later date the Pesaro ware was executed in relief.

*Gubbio Ware.* In 1511, Master Giorgio of Gubbio succeeded in adding to the Pesaro ware the color and splendor of the ruby.

These wares are usually without relief, in deep blue and yellow, with a strong metallic lustre.

*Raffaelle Ware* (raf-fay-el'). The works at Urbino, Italy, produced excellent majolicas under the direction of Ciarla and della colle Raffaelle. These names having been confounded with that of the great painter, the Raffaelle wares for a long period possessed an exaggerated value from the supposed connection of that artist with their manufacture.

*Della Robbia Ware*. The Italian faïence attained its greatest perfection in Florence under Lucca della Robbia (1400-1481). He gave it a brilliancy of coloring, an effectiveness of relief, and a hardness of enamel which had hitherto been unattained. He was the most noted artist of these wares, and is often mentioned as the inventor of majolica.

"Services of this ware were deemed suitable presents for crowned heads, and the Italian porcelain, as it was called for a time, monopolized the admiration of Europe."

FRENCH FAYENCE OR FAÏENCE: *Palissy, Limoges*. About the time that the manufacture of majolica was beginning to decline in Italy, it was attracting attention in France.

*Palissy* (pah-lee-se'). In 1555, after 16 years of experiment, Bernard Palissy of Saintes, France, attained the highest success in color and relief. His dishes are covered with leaves, shells, fish, and reptiles, and are especially celebrated for the high relief of the figures, fidelity of tint, and the accuracy of the modelling. The great beauty and perfection of his work brought him the most distinguished patronage, but as no one of his successors could attain the excellence he had gained, his art perished with him. Not more than 37 pieces of his work are now known to exist. All the copies of his work are quite inferior both as to design and execution.

*Limoges* (lim-ozh'). This term is applied to a fine enamelled ware which was perfected at Limoges, France, in the 15th cent. The enamel is laid upon a ground of gold or copper. One of the most noted masters of this art was Limousin, from whom the French wares of that period were called *Limousins*. This art flourished from the time of Francis I. to that of Louis XIV. The most celebrated specimens of this work, and the largest ever executed, 5 ft. in length, are in the Musée de Cluny, Paris. The color is usually black with various tints upon a white ground. During the reign of Louis XIV. French faïence assumed an ex-



aggerated style, with sometimes fantastic designs. Services were made, of which each piece was given the shape of the article it was designed to contain, embracing all vegetable and animal forms.

**Poussin, Nicholas** (poo-saŋ), 1594-1665, b. at Andelys, Normandy; went to Rome, 1624. Studied under Sacchi and Domenichino, but took his style from the works of Raphael; was an ardent student of the antique. He spent the most of his life in Rome where he had married. As a painter he possessed more industry than imagination. His early works are labored and wanting in freshness; his later exhibit a more luxuriant fancy. Among his most important works is the Seven Sacraments, of which he painted two series, both now in England. His masterpiece is the Bacchanalian Dance, in the Nat. Gall., London. The Louvre has nearly 40 of his works.

"The manner of Poussin is heartless and profitless."—*Ruskin*.

PRINCIPAL WORKS: Barb., 86; Belv., one; Berlin, 467, 478A; Cassel, 280; Corsi., IX. 6; Dresd., 648; Dul., 279, 291, 295, 300, 305, 310, 315, 336; Edin., 354; Hamp. Ct., 380; Hermit., 1394, 1398, 1400, 1413, 1414; Liecht., VIII. 637; Liver. Inst., 126, 126B?; Louvre, 415-16-17, 421, 426, 433-4-6-7, 440-3-5-6-7-8-9, 451-53; Montpellier, Mus. Fabre, several; Madrid, 2043, 2051; Munich, 408, 417; Nat. Gall., 40, 42, 62; Vat., 1.

**Poussin, Gaspar** (poo-saŋ), DUGHET, 1613-1675, pupil of N. Poussin. His real name was Dughet, but he adopted the name of his brother-in-law, who was likewise his teacher. He devoted himself principally to landscapes. His dark backgrounds give his pictures a peculiarly sombre cast.

**Pozzuoli** (pot'-zu-o'-ly), *Italy*, 6 mls. to the w. of Naples, on the Gulf of Pozzuoli. Town itself of no interest. At the w. end is the Temple of Serapis (fee 1½ fr.). The Statue of Jupiter Serapis in the Museum Naples was found here. To the w. of this ruin is that of the Temple of Neptune and the Temple of the Nymphs (both partly submerged), from which several sculptures have been recovered.

The *Amphitheatre*, the most perfect and interesting of these ruins, is on an eminence outside of the town. Here Nero himself entered the arena, and St. Januarius was thrown unharmed to the beasts. A short distance from the Amphitheatre is *Solfatara* (sol fah-tah'-rah) (½ fr.), a half extinct crater, from which smoke and sulphurous gas yet issue. It is not known to have erupted for the last 7 centuries. Two mls. or so to the w. is Lake Aver-nus, Virgil's entrance to the Infernal Regions.

**Prague**, PRAG (prahg), the ancient capital of Bohemia, is delightfully situated upon both banks of the Moldau, and has a population of nearly 165,000. It possesses a far greater interest in its history than in its art. With this city are associated the names of Huss and Jerome, Wallenstein, Tycho Brahe, and Emperor Sigismund. A mile to the w. occurred the memorable battle of Prague, 1620, in which Protestantism was conclusively overthrown in Bohemia.

\* *Principal Places of Interest* are the Rathhaus, where after the Battle of Prague, 27 Protestant leaders were executed, as also eleven officers of his own army, by command of Wallenstein, 1633; the Teynkirche, with the tomb of Tycho Brahe; the Hradschin or Capitol; the Cathedral, the Mausoleum of the Bohemian kings; the Burg or Imperial Palace, Wallenstein's Palace, and the National Museum.

*Routes*: To DRESDEN, 5 hrs.; \$3.25; \$2.30. To VIENNA, 8 hrs.; \$6.75; \$5.

**Prax-it'-e-les**, a Greek sculptor, born at Athens, about 392 B.C. Nothing is known of his history personally, except that he was a citizen of Athens. He is believed to have wrought above fifty works, among which are Venus of Knidos; Eros, of the Vatican; Sauroktonos; and the Faun of the Capitol. See *Venus*; *Faun*; *Eros*; and *Apollo*.

"There is no doubt that the soft harmonious charm of all this master's works is aided by a peculiar delicately softened method of handling, full of tender grace, which brought out in its highest perfection the glow and polish of the Greek marble. . . . The quiet of a soft dreamy mood, exalted into a gentle enthusiasm, was the real atmosphere of his art."—Lübke.

**Psyche** (si'-kee), **Myth of**; a beautiful maiden beloved by Cupid, in consequence of which Venus persecuted Psyche and imprisoned Cupid. Cupid, however, escaped and prevailed upon Jupiter to interfere in behalf of Psyche, and their nuptials were celebrated in the palace of Jupiter on Olympus.

CUPID AND PSYCHE, *Painting*, \*\*a series by Raphael in the Villa Farnesina, Rome. See *Farnesina*.

STATUES: Capuan Psyche, Naples, 117; Louvre, 371; Cap., VI. 53.



Psyche, Capuan—Naples.

**Queenstown**, on the s.w. coast of Ireland, first landing-place of Atlantic steamers, 12 mls. dist. from Cork, of which it is the port; formerly called the Cove of Cork, but given its present name in honor of the visit of Victoria in 1849, who here disembarked. Passengers and mail usually landed by tug. The land-locked harbor is defended by two forts at the entrance, and is one of the most commodious and best protected in the world. The city, which has a population of about 11,000, has little of interest. Passage to Cork may be made by rly. or boat.

**Quir'-i-nal Palace**, *Piazza del Quirinale*, formerly di Monte Cavallo, *Rome*. The residence of the King and Crown Prince. Prior to 1870, it was the summer residence of the popes and the seat of the later conclaves of Cardinals. Upon the election of a new pope, the announcement was made from the balcony fronting the Piazza. Napoleon I., Francis I. of Austria, and Francis I. of Naples have occupied apartments here. Pius VII. died here, 1823. In the absence of the royal family the apartments are shown to visitors.

In the 5th, 8th, and 9th rooms are Gobelins; 10th, Mosaics from Hadrian's Villa; 14th room, \*Flight of Pius IX., 1848, *Overbeck*; 17th, \*St. Peter, *Raphael*; \*Paul, *Fra Bartolommeo*; 19th (Audience Chamber), \*Triumphal Procession of Alexander the Great, by *Thorwaldsen*, ordered by Napoleon I. In the Chapel, \*Annunciation, by *Guido*. In the *Sala del Consistorio*, \*Madonna, with SS. Peter, Paul, and Cardinals. No fee, but attendant should be given a gratuity. In front are the groups of the \*\**Horse Tamers*. See Castor and Pollux.

**Raffaelle Ware**. See *Pottery*.

**Raphael Santi**, RAPHAELLO SANZIO, 1483-1520, born at Urbino, *Italy*. The greatest of modern painters. He commenced his studies with his father, Giovanni Santi, but upon his death, 1494, went to Perugia and became the pupil of Perugino. This portion of his life is called the Umbrian, or Peruginesque Period; and his style the Peruginesque, being a mere imitation of Perugino's. The most important of his works during this period are the Coronation of the Virgin, now in the Vatican, and the Sposalizio, or Marriage of the Virgin, in the Brera.

Going to Florence, in 1504, he studied the works of Masaccio, Angelo, da Vinci, and Fra Bartolommeo; from which he was led to abandon his previous style, adopting what is called his second, or Florentine style. Among the works of this period are the En-



tombment, Borghese Gall. No. 38; Mad. del Baldacchino; and Mad. del Granduca, in the Pitti; St. Catherine, in the Nat. Gall.

In 1508, Raphael was invited to Rome by Julius II., to decorate the Vatican; and in the twelve succeeding years he produced the works which have placed him at the head of the great masters of Modern Painting. He here abandoned his Florentine style, and entered upon one more fully his own, happily combining the highest excellence in composition, design, expression, and coloring, undoubtedly influenced by the antique with which he now came in contact.



Raphael.

Among the principal works of this period, are, *frescos*, Cupid and Psyche, 12 pictures; and Galatea, in Villa Farnesina; The Loggie, Heliodorus, Constantine, Borgo, Bolsena, St. Peter, School of Athens, in the Vatican; *in oil*, St. Michael and the Dragon, Holy Family, and the Belle Jardinière, in the Louvre; the Sistine, Dresden; Mad. della Sedia, in the Pitti; and the Transfiguration, in the Vatican, his last work, and usually considered as the first masterpiece of Modern Painting.



St. Michael—Louvre.

He died at the early age of 37, and was honored with a magnificent funeral; and, in accordance with his wish, entombed in the Pantheon, Rome.

“As compared with his great predecessors, da Vinci and Angelo, his distinguishing excellence may be summed up as that of an harmonious beauty of ex-

pression, color and form ; neither so thorough in execution and modelling as the first, nor so original, powerful, and subjective, as the second."—*Kugler*.



Sposalizio—*Milan*. (See p. 302).

*Principal Works*: *BERLIN, Mus.*, Madon. of the Colonna Family; Madon. of the Duke of Newland.

*BLENHEIM, coll. of Marlborough*, Madon. Ansidei. *Cowper coll.* Niccolini Madon.

*BOLOGNA, Acad. Art.*, St. Cecilia.

*DRESDEN Gall.*, Sistine Madonna.

*FLORENCE, Pitti Gall.*, Julius II.; Madon. del Baldacchino; Madon. del Granduca; Ag. Doni and Wife; the Vision of Ezekiel; Leo X.; Madon. della Sedia. *Uffizi*, Madon. of the Goldfinch; Julius II.

*GENEVA, Revilliod coll.*, Madon. of the Goldfinch.

*LONDON, Nat. Gall.*, The Chevalier's Dream; the Aldobrandini Madon. St. Catherine. *Dudley coll.*, Three Graces; Crucifixion. *Ellesmere coll.*, Bridge-water Madon.

*MADRID, Mus.*, Madon. del Pesce; Holy Family; the Visitation; Card. Bibiena.

*MILAN, Brera.*, The Sposalizio. *NAPLES, Mus.*, Holy Family.

*MUNICH, Pina.*, Madonnas della Tenda, della Tempi, and Canigiani.

*PARIS, Duc d'Aumale coll.* Orleans Madon. *Louvre*, La Belle Jardinière; Madon. of the Veil; Holy Family of Fr. I.; Holy Fam.; John Bap.; St. Margaret;

St. Michael; St. George; St. Michael and the Dragon; Balt. Castiglione; Portrait of a young man; Jeanne of Aragon; Portraits.

PERUGIA, *Con. S. Severo*, The Trinity.

ROME, *Vatican, Pina.*, Coronation of the Virgin; Predella; Three Virtues; Transfiguration; Madon. del Foligno. *Stanze*, Disputation; School of Athens; Parnassus; Jurisprudence; Heliodorus; Mass of Bolsena; Vision of Attila; St. Peter delivered; Incendio del Borgo. *Ch. of S. Augustine*, Isaiah. *Ch. of S. M. della Pace*, Sibyls. *Farnesina*, Galatea. *Ripolda Collection*, Madonna of the King of Naples. *Doria Palace*, Portraits of Navagero and Beazano. *Sciarra Palace*, The Violinist. *Borghese Palace*, Entombment. *Barberini Palace*, Fornarina.



Entombment—Borghese Gallery.

ST. PETERSBURG, *Hermitt.*, St. George; and 4 Madonnas.

VIENNA, *Bel.*, Madon. aux Herbes.

RAPHAEL'S CARTOONS. See *Cartoons of Raphael*.

RAPHAEL'S HOURS (so called). See *Hours, Raphael's*.

RAPHAEL'S LOGGIE. See *Loggie of Raphael*.

RAPHAEL'S MADONNAS. See *Madonnas, Raphael's*.

RAPHAEL'S SIBYLS. See *Pace, Ch. of S. M. della*.

RAPHAEL'S STANZE. See *Stanze of Raphael*.

RAPHAEL'S TOMB. See *Pantheon*.

RAPHAEL'S TRANSFIGURATION. See *Transfiguration*.

**Rembrandt van Ryn**, RHYN, RIJN (rin), 1607-1669, b. at Leyden, Hol. One of the most celebrated painters of the Dutch School, and one of the first masters of light, shade, and color. At the age of twenty-two, he established himself at Amsterdam. Here he received many commissions for portraits from distinguished personages. Discarding the mythological and religious, he chose his themes from actual life, and hence his works are entirely materialistic, frequently wanting in poetic or artistic taste. His works number over 600 and command the highest price. The Christ Blessing little Children, in the Nat. Gall., was purchased for \$35,000. His masterpieces are the Night Watch, at Amsterdam, and the Anatomical Lecture, at the Hague.

"His pictures carry one completely away with their weird charm and their mysterious poetic force. . . . There is, however, no trace of the ideal sense



of form that marks the Italians, but rather an art full of intrinsic truth; masterful strength and skill compensating one for the lack of beauty by sharply defined characterization, life-like individuality, warmth of sentiment, and picturesque charm."—*Lübke*.



Anatomical Lecture—*Rembrandt*.

**PRINCIPAL WORKS:**  
Amst., Hoop., 95; Ant., 293, 294?, 295?; Augsburg, 547; Berlin, 802-5-6, 806A, 808-10-12-23-28A; Brera, 446; Bruns., eight; Bruss., 277; Cassel, seventeen; Darm., 347, 348; Dresd., 1214-16-17-19, 1220-3-5-8, 1232; Dul., 179, 189, 206, 282; Frank., 144; Hermit., \*792, \*\*797, and twenty-nine others; Hague, 114-5-6-7-8; Liecht., 172-3-4; Louvre, 404-7-8-9-10-12-13-

14-15-16-17-18-19, 690; Dutch Sch., 96, 98; Madrid, 1544; Munich, 196, 323, 329, 337, 343, 847-8-9, 850-1-2, 860, 882, 1299; Nat. Gall., 43, 45, 54, 72, 190, 221, 243, 672, 775, 850, 289?, 757; Pesth, XIV. 643; Pitti, 16, 60; Rijks, 348, 349; Turin, 430; Uff., 922, 979.

**Reni, Guido.** See *Guido*.

**Reynolds, Sir Joshua**, 1723-1792, b. at Plympton. His distaste for study and his love of drawing was early manifest, to the great displeasure of his father, who rebuked these tendencies by inscribing on the back of one of his drawings, "Done by Joshua, out of pure idleness."

When he was eight years old he made a drawing of Plympton school so very accurate that his father did himself and his son justice by saying, "This is wonderful." At the age of 18 he went to London, and commenced study under Hudson, the most distinguished portrait painter of the time, where he remained two years. In 1743 he returned to Plympton, where he passed three years to little advantage painting portraits.

Resolved to visit Rome, in 1749 he embarked for Italy, visiting on the way, Gibraltar, Algiers, and other localities, reaching his destination after a voyage of six months. He remained in various parts of Italy nearly three years, visiting all the most noted collections of art, and diligently making studies of the great masters.

Returning to England he was elected the first President of the Royal Acad. of Gt. Britain, which had just been inaugurated,

the king conferring upon him the honor of knighthood. He remained president of the Academy for twenty-one years, and died 1792, and was entombed in St. Paul's Cathedral.

**PRINCIPAL WORKS:** Dul., 143, 146, 254, 285, 340; Edinb., 12, 29, 30, 49; Greenwich Hosp., portraits; Hermit., 1390-1-2; Kensing. Port. Gall., five; Nat Gall., 78, 79, 106, 107, 111, 162, 306-7, 754, 885-7-8-9, 891.

**Rialto, Ponte di** (pon'-ta-dee ree-ahl'-to), a foot bridge over the Grand Canal, Venice, a single arch of 74 ft. span, 32 in height, resting on 12,000 piles; built 1588.

**Ribera, Josef de** (yo-sef-da-ree-bay'-rah), IL SPAGNOLETTA, 1588-1656, b. at Cativa, Spain; d. at Naples. Going to Rome when young and living in poverty, he studied the works of Caravaggio, Raphael, and the Carracci. Afterward he went to Parma and Modena and studied Correggio. Returning to Naples, he was appointed court painter. His anatomical subjects were painful and depicted with a horrible reality; such as the Flaying of St. Bartholomew, Ixion on the Wheel, Cato of Utica. His works are numerous and are to be found in all the larger collections.

**PRINCIPAL WORKS:** Augsburg, 372; Berlin, 403; Borgh., VI. 10; Cassel, 263; Corsi., VIII. 25; Dresd., 608-10-12-13-15-18-19; Frank., 52; Hermit., 330-1-2-3-4; Louvre, 548-9, 550, 32; Madrid, 956-9, 963, 977-8, 932-3-9, 998, 1006-11-12, and others, in all, fifty-eight; Munich, 354, 363, 381-5-6; Naples, Sala di Correg., 12, 13, 14, Sala Grande, 59; Pesth, 707; Pitti, 19; Turin, 397; Uff., 1104; Vat., Martyrdom of St. Lawrence.

**\*\* Rigi Kulm, The, Switz.** (ree'-ghe'-koolm', *g hard*), 5,905 ft.; from its height and isolation, commands a view extraordinary both as to extent, covering an area of upward 7,000 sq. mls., and as to richness, having on the one hand a waste of Alpine pinnacles, and on the other the fertile vales of Lucerne and Zürich, dotted with lakes and villages, and luxuriant with vegetation.

The mountain is a mass of conglomerate, descending toward the s., whose marked stratification on the sides gave it the name Rigi, *i.e.*, *strata*. On the northern and western sides it descends abruptly, and, in some places precipitously. It is covered with verdure to the very summit, the Kulm itself being a fine smooth grass-plat.

Until 1815 the mountain appears to have attracted but little attention. In 1816 a small lodging-house was erected on the Kulm; in 1848, the present hotel was commenced, and since the opening of the Rigi railway the number of visitors has exceeded 50,000 annually. In the height of the season, rooms for the night should be engaged in advance.

*The sunset and sunrise* are the specialties of a night on the Rigi. Such is the uncertainty of weather, however, on the summit, that the visitor may well fortify himself against too sanguine anticipations. Immediately before and after sunrise the atmosphere is peculiarly clear ; a half hour later the rising mist shortens the vision. Should the mist rise opposite the sun, the spectator may have the pleasure of seeing his own shadow, surrounded with a halo, projected in magnificent proportions on the vapory screen.

**\*\*THE VIEW.** Directly to the w., at the extremity of the lake, is Lucerne ; on the l. is Pilatus and the Alpacher See ; to the r. is the bay of Küssnacht and the Zuger See, whose shores are lined with villages. To the n. e., in the foreground, the Rossberg, the track of whose memorable slide of Goldau is plainly traceable—the village of Goldau being directly at the foot of the Rigi ; the Egeri See, behind and to the r. of the Rossberg, on whose shore was fought the battle of Morgarten, 1315, and also against the French, 1798 ; between the Rossberg and the Rigi the small lake of Lowerz ; to the s., a portion of the lake of Lucerne. Of the hundreds of peaks which present themselves to the spectator on the summit of Mt. Rigi, but few can be recognized or distinguished, except to a familiar eye, especially if there chances to be any degree of cloud or mist.

*The Mountain Peaks.* Beginning with Pilatus, to the l. of Lucerne and just beyond the western end of the lake ; to the l. is the small lake of Sarnen, between which and the Rigi rises in the foreground the Bürgenstock, 3,740 ft. ; behind the Bürgenstock, to the l. of Sarnen, is the Stanzerhorn, 5,847 ft. ; over the l. portion of the Stanzerhorn rise, in the horizon, the three peaks of the Jungfrau, 12,828 ; the Eiger, 12,240 ; and the Mönch, 12,609. Following the line of peaks to the l. of the Mönch a short distance, the last of these high points in the horizon is the Finsteraarhorn, 13,160. Then follow l., in the foreground, the Buochserhorn, 5,570 ; and the Speiss, directly behind the third and last glimpse of lake Lucerne. In the rear of these in the horizon is a multitude of less important peaks. Over the southern peaks of the Rigi rise highest in the horizon, the Bristenstock, 9,464 ; the Great Windgelle, 9,818 ; the Schreckhorn, 10,147 ; and To-di, 11,158. See Route 24, Note 5.

**Rijks Museum.** See Part II., *Amsterdam, Rijks*. P. 417.

**Robbia, della, Ware.** See *Pottery*.



**Rob Roy** (*Robert the Red*), ROBERT MACGREGOR, b. 1660, was a cattle trader, and on account of the Macgregor Clan's being outlawed by the Scottish Parliament, he assumed the name of Campbell. Being deprived of his estates by the Duke of Montrose, Rob Roy made a war of reprisals upon the Duke's property, and although an English garrison was stationed at Inversnaid, Rob Roy's home, he continued, against all their efforts, to levy blackmail against the Duke. Rob Roy's Cave is but a short distance above Inversnaid, on the e. shore of Loch Lomond.

\***Roch, St., Ch. of** (rock), *Paris, Rue St. Honoré*, 1653, in front of which Napoleon I. planted his cannon, 1795, to preserve the peace of the city. In the rear of the high altar are three successive chapels, containing numerous works of art. The music in the church is usually very fine. Marie Antoinette was led to execution from this church.

### **Roland, Legend of** ROLANDSECK.

Roland, nephew of Charlemagne, in his wanderings chanced one evening to come to the Castle of Drachenfels, where he was welcomed and treated with distinction. The next morning the Knight of the Castle presented to him Hildegunde, his only daughter. Roland was enamored of her, and she soon gave him her heart, and a new castle was already planned. A message from Charlemagne directing Roland to repair at once to Spain to battle against the Saracens, overthrew all the plans of the lovers. Wounded in battle, the report soon came to Hildegunde that Roland was slain. Heartbroken, she resolved to forget her sorrow in the devotions of the cloister. Some months after Roland stood at the doorway of the castle. The father was dumb with astonishment at seeing one whom he had long thought dead; and as Roland hastily asked after Hildegunde, Heribert covered his face and only after some moments was he able to say that she had become the Bride of Heaven. The news that his Hildegunde was forever lost to him fell upon his heart like a thunderbolt. Speechless he left the Castle.

On the bank of the Rhine where he might overlook the convent and perchance sometimes see Hildegunde as she should go to and from the little chapel, he built his castle, Rolandseck. One morning Hildegunde did not appear, and on the following day the sad procession told him her weary heart was at rest. From that hour Roland never spoke again, and not long after he was found cold and lifeless, with his half-closed eyes still turned to the spot where he last saw his beloved Hildegunde.

**Romano, Giulio** (joo'-le-o-ro-mah'-no), GIULIO PIPPI DE' GIANNUZZI, 1498-1546, b. at Rome; favorite and most noted of Raphael's pupils, to whom was confided many of the decorations of the Vatican; notably Raphael's Loggie, which to a large extent is the work of his hand.

Raphael having made Romano and Fr. Penni his heirs, upon his decease they devoted some years to the completion of his works

in the Vatican. Among those finished by Romano are the Sala di Constantino, in the niches of which are his finest frescos; the Defeat of Maxentius; the Bap. of Constantine; Constantine giving Rome to the Pope; and the Transfiguration. He also decorated a palace on the Janiculum with a fine series of Venus and Cupid,



Flight of Helen—*Romano*.

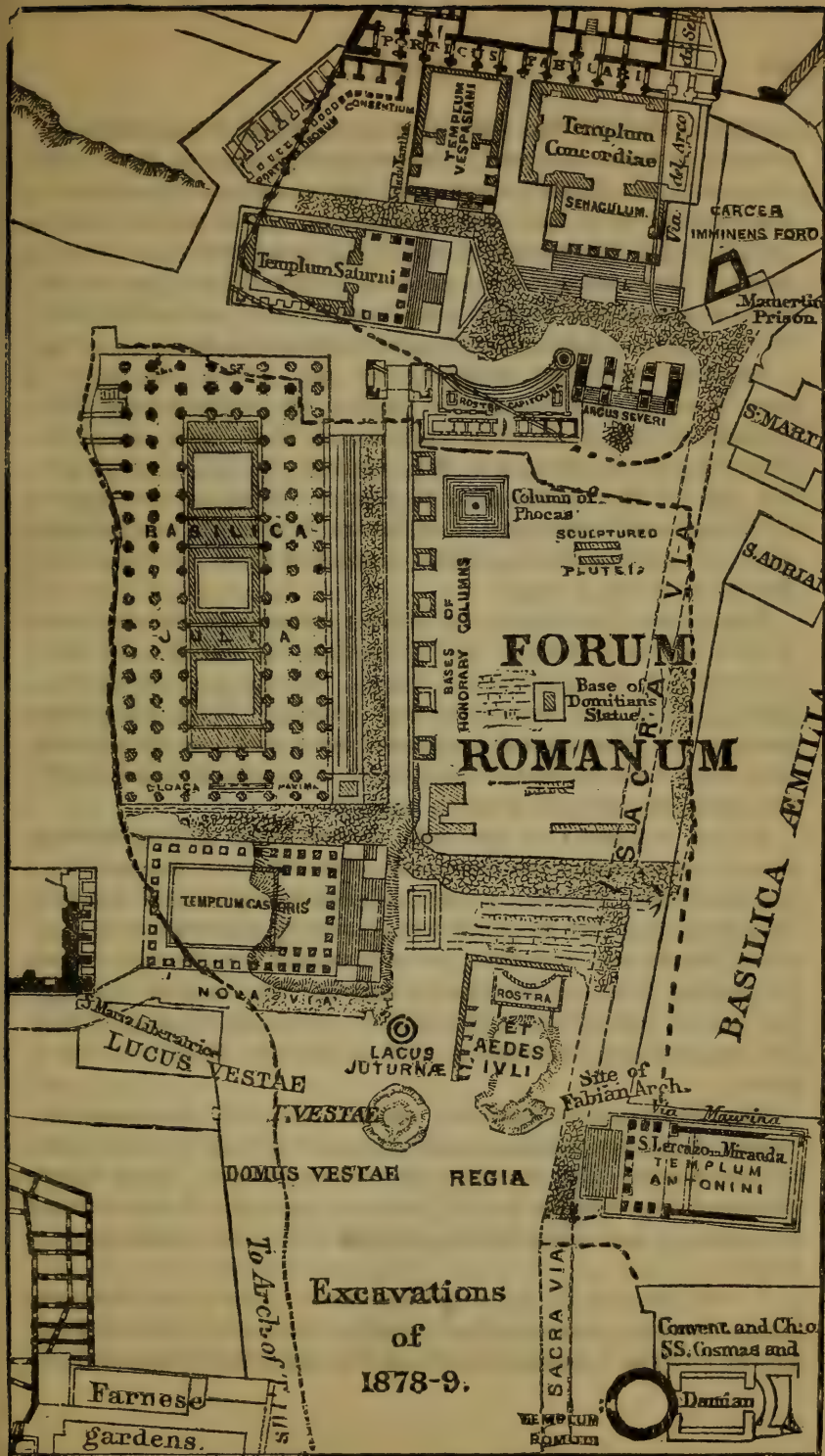
and Apollo and Hyacinth. At Mantua, in the Palazzo del Tè he designed a most elaborate series of decorations, embracing an endless number of mythological scenes and figures, upon which he was engaged at the time of his death.

His panel pieces were few and of less merit. He was admirable in design and fertile in invention, and was equally a master in architecture as in painting. He was appointed architect of St. Peter's, Rome, but died before entering upon his duties.

PRINCIPAL WORKS: Belv., two; Borgh., II. 18, 29, 65; Dresd., 82; Farn., frescos; Hermit., 43, 56, 57, 80; Liverp., 80; Louvre, 291, 293; Mantua (Palazzo del Tè) contains much of his work; Naples, Sala Grande, 5; Nat. Gall., 624, 643?, 644?; Pitti, 57, 167; Rome (San Luca), Copy of the Galatea of Raphael; Uffl., 1144; Vatican, Loggie, one, Sala of Const., two.

**\*\*Roman Forum.** In remote times, when the Romans occupied the Palatine Hill, and the Sabines the Capitoline, the marshy ground between served as neutral territory, whereon both parties could meet. Gradually it became a market-place and an exchange, till, at length, all the important business of Rome and of the Empire came to be concentrated in and about the Forum.

A portico was built around the Forum, the first story being devoted to shops and the second to offices for the collection of taxes. After some centuries, these were destroyed by fire, when various basilicas and temples were erected in their places. The Forum





existed as such till the 11th cent., A.D., when it was totally destroyed by Robt. Guiscard. Becoming then a waste, the rubbish of the city was thrown there until the entire space was filled to the depth of 24 ft. and the location and names of the ancient buildings lost. In the revival of learning, in the 16th cent., interest began to be awakened in the ruins of Ancient Rome, and in 1547, excavations of the Forum were commenced, under Paul III., which, with much irregularity have continued to the present day.

Standing upon the causeway, at the left of the arch of Sep. Severus, and facing the Capitol, the eight granite Ionic columns at the l., standing upon a base 16 ft. high, are of the \*TEMPLE OF SATURN, B.C. 491, restored B.C. 44; erected upon the site of the Sabine altar to Saturn. Between the ruins of the Temples of Vespasian and of Saturn, is seen the ancient pavement of the VIA SACRA, which descended from the Capitoline Hill through the Forum.

The three white marble Corinthian columns in the rear are a portion of the \*TEMPLE OF VESPASIAN, of which only these columns and the entablature remain. It was erected by Titus about A.D. 80, and restored by Sep. Severus. Until the present century, the columns had long been buried nearly to the capitals. The frieze contains various sculptures of sacrificial instruments; the knife, the axe, the flamen's cap, etc.

At the extreme l. in the rear are ten small pillars, recently placed, representing the Colonnade of the 12 gods; beyond these was the *Schola Xanthus*, a building used by scribes and notaries. This portion of the Forum is terminated by the walls of the ancient Tabularium, or Hall of Records, erected B.C. 78, upon which the present Palace of the Senator stands. One arch of the original wall is seen at the extreme left. Between the arch of Sep. Severus and the Tabularium, and against the latter; at the r. stood

The TEMPLE OF CONCORD, erected B.C. 388, in commemoration of the conclusion of the struggle between the patricians and plebeians. This was also the Senatorial Hall. Here Cicero convoked the Senate, B.C. 63, on the occasion of the Catiline Conspiracy; and delivered his memorable Second Oration against Catiline.

Nearer the arch is the *Umbilicus Romæ*, from which distances within the city were measured; and near the corner of the Temple of Saturn, a conical structure, the *Miliarium Aureum*, from

which distances throughout the empire were measured. Between these two is a raised circular wall, the ancient Rostra.

It was in the space before us that the surviving Horatius was condemned, and saved by the voice of the people; that Romulus and Tatius met to regulate affairs between the Romans and Sabines; that Brutus gave sentence and saw his two sons executed; that Cicero pronounced his orations against Catiline; and Marius affixed the heads of Octavius, Antony, and Cicero to the Rostra.

The ARCH OF SEP-TIM'-I-US SE-VE'-RUS was erected A.D. 205 by the Senate to the Emperor and his sons Caracalla and Geta. Caracalla, having put his brother to death, erased the words in the inscription upon the arch relating to him, "Et P. Septimio L. Fil Getæ Nobilis Cæsari," and inscribed in place "P. P. Optimisque fortissimisque principibus." The erasure will be readily recognized in the 4th line. The arch was surmounted by a car drawn by six horses abreast, containing the figures of the Emperor and his sons. Beneath the Arch is a paved roadway some centuries later than the Via Sacra.

"The proportions of the arch of Sep. Severus are very fine, the aspect is imposing; it possesses solidity without heaviness. The inscription has a double history; it recalls the campaigns of Severus and the domestic tragedy which afterward stained the family."

Across the street from the Arch of Sep. Severus is the MAMERTINE PRISON. See *Mamertine Prison*.

Facing the southern excavation, directly upon the r. is the *Column of Phocas*—"the nameless column with a buried base," of Byron. Prior to the excavations of the Forum, antiquaries could agree upon nothing concerning this column. The uncovering of its base showed that it was erected to the Emperor Phocas, by Smaragdus, 608 A.D. The greatly inferior art of the step and base leave no doubt that the column itself belonged to some earlier structure.

\*The BASILICA JULIA, farther to the right, was founded by Julius and completed by Augustus Cæsar, on the site of the Basilica Sempronia. The low brick pedestals are restorations of the pilasters, supposed in the style, of the dimensions, and upon the foundations, of the ancient structure. Some portions of the original steps may be seen along the front and eastern end of the Basilica.

In the midst of the open space in front of the Basilica stood the colossal equestrian *Statue of Domitian*. The three fine

Corinthian Columns beyond are ruins of the TEMPLE OF CASTOR AND POLLUX. These are regarded as among the finest specimens of pure Corinthian architecture remaining from the early Roman period.

The temple was dedicated, B.C. 484, in commemoration of the victory of Lake Re-gil'-lus, 498, the tidings of which Castor and Pollux carried to Rome. Costly sacrifices were here offered on the anniversary of the battle. In front of this temple stood

The TEMPLE OF JULIUS CÆSAR DEIFIED, upon the place where his body was burned. At the s.e. corner of the Temple of Castor and Pollux was the *Lacus Juturnæ*, near which Galba was thrown from his litter and murdered. Here also stood the TEMPLE OF VESTA, where the sacred fire was preserved, and near which Numa had his residence.

Across, upon the eastern margin of the present excavation was the ARCH OF FABIUS, beneath which the Via Sacra passed on its way to the Arch of Titus. Here also was the TEMPLE OF ANTONINUS AND FAUSTINA, built by Antoninus, A.D. 141, of which the columns and a portion of the cella remain. Their preservation is due to the circumstance of its being modelled into a church, and as such still occupied. The date of the ch. (S. Lorenzo in Miranda) is unknown, but mention is made of it as early as 1430.

Beyond this ch., excavations were made in 1878-9, disclosing, however, little except the pavement of a roadway, which is probably that of the *Via Sacra*, ascending toward the Arch of Titus. Upon the left, as one looks toward the Arch of Titus, is a low, circular structure of brick, near the Basilica Constantine, called the *Temple of Romulus*, which was erected by Emp. Maxentius to his son Romulus, about 306 A.D. Later, the temple was incorporated into the Church of SS. Cosma e Damiano as a vestibule. The pavement of the Via Sacra will be observed here extending toward the Arch of Titus.

Between the Temple of Romulus and the Coliseum are the ruins of Hadrian's double temple of *Venus and Rome*, of which nothing remains but the foundations and the double apsis.

**Rome**, Lat. 41° 54'; Lon. 12° 29' east. Pop. 300,000. The city lies on both sides of the Tiber, which here flows in a general direction to the s., the principal portion being upon the eastern bank, and comprising 6 of the 7 ancient hills. At the extreme n. is the Piazza del Popolo, adjoining which on the n.e. is the Pin'-ci-an (chee) Hill. On the e. are the Quir'-i-nal Hill and Quir-



inal Palace ; the Vim-i-nal Hill and Rly. Station ; the Es-qui-line Hill, and ch. of S. M. Maggiore ; to the s.e. are the Cœlian (see'-le-an) Hill, and ch. of St. John Lateran ; on the s. the Pal-a-tine Hill, with the ruins of the Palace of the Cæsars ; to the s.w., across the Tiber, Trastevere ; on the w. Janiculum Hill ; to the n.w. Vatican Hill and St. Peter's, nearly opp. to the Piazza del Popolo. The Capitoline Hill is on the southern margin of the present city.

*The Corso* (core'-so), the chief thoroughfare, extends from the Piazza del Popolo through the heart of the city to the Capitoline Hill, about  $1\frac{1}{2}$  ml., and thence along the base of the hill through the Forum, to the Coliseum. Of the space occupied by the ancient city, and enclosed by the Aurelian Walls—the walls now standing—the entire southern half is an open field, the present city occupying but about half the territory within the walls.

### History and Chronology.

#### *Reign of the Early Kings :*

B.C. 753, Romulus established his city on the Palatine Hill, the Sabines occupying the Capitoline and Quirinal, and the Etruscans, the Cœlian and the Esquiline ; small communities which were ultimately united.

B.C.

640?. Mamertine prison built by Ancus Martius.

600. The Cloaca Maxima, to drain the Forum, was begun by Tarquinius Priscus and finished by Tarquinius Superbus.

578. Servius Tullius erected the Servian Wall, 7 mls. in length.

509. Expulsion of Tarquinius Superbus, the last of the kings ; establishment of the Republic.

#### THE REPUBLIC :

509. L. J. Brutus, Consul.

497. Temple of Saturn built.

484. Temple of Castor and Pollux built.

396. Conquest of the Veii, extensive additions of territory on the south.

390. Destruction of the city by the Gauls. The city hastily rebuilt with crooked, narrow streets and indifferent houses.

312. Appius Claudius constructed the Via Appia and the first Aqueduct.

146. Destruction of Carthage. Rome, now mistress of the world, rapidly increased in wealth and population. Walls destroyed to make room for houses ; massive structures erected.

78. Tabularium, on which the Pal. of the Senator now stands, erected.

70?. Tomb of Cæcilia Metella.

60. First Triumvirate, Cæsar, Pompey and Crassus.

46. Basilica Julia founded.

44. Death of Cæsar. 43. Second Triumvirate ; Octavius, Antony, and Lepidus. 31. Battle of Actium.

#### THE EMPIRE :

28. Augustus, Emperor. 27. The Pantheon, and Tomb of Augustus erected. 13. Theatre of Marcellus completed.

10. Palace of the Cæsars built.

A.D. 14. Tiberius, Emp. 37. Caligula.

41. Claudius. 54. Nero.

68. Galba. 69. Otho and Vitellius. 70. Vespasian. 72. Coliseum commenced.

79. Titus. 81. Arch. of Titus, Domitian. 96. Nerva. 98. Trajan.

114. Trajan's Column. 117. Hadrian. 130?. Hadrian's Tomb (Castle of St. Angelo). 145. S. Pudenziana, first ch. in Rome, built. 161. Marcus Aurelius ; Statue of M. Aurelius.

193. Septimius Severus.

203. Arch of Sept. Severus.

212. Baths of Caracalla. 221. S. M. in Trastevere. 230. St. Cecilia.

270. Aurelian enclosed the city with the walls now standing.

300, or prior, St. John Lateran.

302?. Baths of Diocletian.

306. Constantine, first Christian Emp.; St. Peter's Ch. built.  
 311?. Arch. of Constantine.  
*End of Pagan Rome.*  
 MEDÆVAL ROME:  
 330. St. Lorenzo. 331. S. C. in Gerusalemme. 352. S. M. Maggiore.  
 364. Division of the Empire. 388. S. Paolo Fuori le Mura.  
 390. Theodosius destroyed ancient art.  
 392?. St. Clement.  
 410. Rome sacked by Alaric.  
 442. S. Pietro in Vincoli.  
 455. Rome sacked by Genseric.  
 475. Romulus Augustulus, the last of the Emperors. *Fall of the Empire.*  
 537. Invasion of Vitiges, Destruction of the Aqueducts.  
 547. Invasion of Totila; the walls overthrown.  
 7th and 8th cents. famine and pestilence nearly depopulated the city.  
 845. Pope Leo IV. rebuilt the walls. Rome sacked by Saracens.  
 10th cent. In the intestine commotions various castles were erected in the city with material taken from ancient temples, monuments, and other structures. These civil dissensions so increased that, in 1309, the Pope removed the seat of his government to Avignon, France.  
 14th cent. Distracted by the wars of the Guelphs and Ghibellines till reduced to a population of 20,000.
1377. Pope Gregory XI. restored the pontificate to Rome.  
 1417. Termination of the Papal Schism. Vast wealth brought to the city through the restored papacy. General prosperity; revival of science and art.  
 MODERN ROME:  
 1420. Colonna Palace erected.  
 1450. St. Peter's commenced (the present structure).  
 1473. Sistine Chapel. 1503. Julius II., patron of Art. (M. Angelo, Raphael).  
 1506. Farnesina built.  
 1513. Pope Leo X., patron of art.  
 1527. City devastated by the French under Charles de Bourbon.  
 1544. Farnese Palace. 1564. Spada Palace. 1574. Quirinal Palace.  
 1590. Borghese Palace.  
 1603. Rospigliosi and Sciarra Palaces.  
 1625. Barberini Palace. 1729. Corsini Palace. 1798. Republic proclaimed, unsuccessful.  
 1800. Sculpture gallery of the Vatican commenced.  
 1809-14. Governed by France. 1831. Etruscan Museum.  
 1849. Overthrow of the papal government, and a Republic proclaimed. In 1850, the Pope reinstated by the French.  
 1870. French troops withdrawn, the papal government overthrown, and Rome united with the Kingdom of Italy.

## Principal Places and Objects of Interest.

### I. ANTIQUITIES.

#### II. CHURCHES.

### I. ANTIQUITIES, which see respectively.

Aqueducts.  
 Angelo, St., Castle of.  
 Augustus, Pal. of; see *Palatine Hill*.  
 Augustus, Tomb of.  
 \*Cæcilia Metella, Tomb of.  
 Cains Cestius, Pyramid of.  
 \*\*Caligula, Pal. of; see *Palatine Hill*.  
 \*\*Capitoline Hill.  
 \*\*Caracalla, Baths of.  
 Catacombs.  
 Cloaca Maxima.  
 \*\*Coliseum.  
 \*Constantine, Arch of.  
 \*Constantine, Basilica of.  
 Diocletian, Baths of.  
 Hadrian, Tomb of; see *Angelo, St., Castle of*.  
 \*Mamertine Prison.

### II. CHURCHES, which see respectively.

Andrea della Fratte.  
 Andrea della Valle.

### III. GALLERIES.

#### IV. STATUES AND PICTURES.

\*Marcellus, Theatre of.  
 Monte Testaccio.  
 Obelisks.  
 \*\*Palatine Hill.  
 \*\*Pantheon.  
 Pompey, Theatre of.  
 \*\*Roman Forum.  
 Scipios, Tomb of the.  
 \*Sept. Severus, Arch of; see *Roman Forum*.  
 \*\*Tiberius, Pal. of; see *Palatine Hill*.  
 \*Titus, Arch of.  
 Titus, Baths of.  
 \*Trajan's Forum.  
 \*\*Vespasian, Pal. of; see *Palatine Hill*.  
 \*Vespasian, Temple of; see *Roman Forum*.

Angeli, S. M. degli.  
 \*Ara Coeli, S. M.

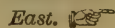






# ROME.

Showing the more important  
streets and buildings







Cecilia, S., in Trastevere.  
 \*Clemente, S.  
 \*Croce, S., in Gerusalemme.  
 Gesù, Il.  
 \*\*John Lateran, St.  
 Lorenzo, S., Fuori le Mura.  
 \*Maggiore, S. M.  
 Pace, S. M. della.

\*\*Paolo, S., Fuori le Mura (St. Paul's).  
 \*Pantheon (S. M. Rotunda).  
 \*\*Peter's, St.  
 \*Pietro, S., in Vincoli.  
 Scala Santa.  
 \*\*Sistine Chapel.  
 Trinità de' Monti.

### III. GALLERIES. See under the titles in *Italics*.

	M.	T.	W.	T.	F.	S.	S.	
Acad. St. Luke, Pict.....	—	—	—	—	—	—	—	9-4; $\frac{1}{2}$ fr.
*Albani Villa, P. & Sculp.....	—	0	By	Per	m	it.	—	Wint., 10; Sum., 11.
*Barberini Pal., Pict.....	0	0	0	2-5	6	0	—	12-5.
**Borghese Pal., Pict.....	0	—	0	—	0	—	—	9-3.
Borghese Villa, Sculp.....	—	—	—	—	—	0	—	Wint., 1-4; Sum., 4-7.
**Capitoline Mus., Sculp.....	—	—	—	—	—	—	0	10-3; $\frac{1}{2}$ fr.
Christian Mus., Antiq. & P.....	0	0	0	0	0	0	0	<i>See Lateran.</i>
Colonna Pal., Pic.....	—	—	—	—	—	—	—	11-3; $\frac{1}{2}$ fr.
Conservators, Pal. of, Pic. & St.	—	—	—	—	—	—	0	10-3; $\frac{1}{2}$ fr.
Corsini Palace, Pict.....	—	—	—	—	—	—	—	9-3; $\frac{1}{2}$ fr.
*Doria Palace, Pict.....	—	—	—	—	—	—	—	10-2; $\frac{1}{2}$ fr.
*Farnesina Villa, Pict.....	1st	&	15th	of	ea	mon	th	10-2; $\frac{1}{2}$ fr.; closed Sum.
Kircheriano Mus., Antiq.....	—	—	—	—	—	—	0	9-3; 1 fr.
*Lateran Museum, Ant. & Pic.	—	—	—	—	—	—	—	9-3; $\frac{1}{2}$ fr.
*Ludovisi Villa, Sculp.....	—	—	—	—	—	—	—	after 1; $\frac{1}{2}$ fr.; permit.
Palatine Hill, Antiq.....	—	—	—	—	—	—	0	9-dusk; 1 fr.
Raphael's Loggie, Pic.....	0	0	0	0	0	0	—	<i>See Vat. Gall.</i>
**Raphael's Stanze, Pic.....	0	0	0	0	0	0	—	<i>See Vat. Gall.</i>
Rospigliosi Pal., Pic.....	—	—	0	—	—	—	0	10-4.
Spada Palace, Antiq. & Pict....	—	—	—	—	—	—	—	10-3; $\frac{1}{2}$ fr.; closed Sum.
*Torlonia Pal.....	—	—	—	—	—	—	—	Only by Permit.
**Vatican, Pinacoteca.....	0	0	0	0	0	0	—	9-3. [only.]
**Vatican, Sculptures.....	0	0	0	0	0	0	—	9-3; M. & Th., 9-11

0 indicates days free; — admission fee.

### IV. MASTERPIECES; Statues, Pictures; which see.

\*Antinous, st., Capitol Mus.  
 \*\*Apollo Bel., st., Vatican.  
 \*Apoxyomenos, st., Vatican.  
 \*Ariadne, st., Vatican.  
 \*Aurelius, M. st., Cap. Hill.  
 \*Augustus, Emp., st., Vatican.  
 \*\*Augustus, Young, st., Vatican.  
 \*\*Aurora, pic., Rospigliosi Pal.  
 \*\*Beatrice Cenci, pic., Barberini Pal.  
 \*Cecilia, St., st., Ch. of St. Cecilia.  
 Discobolus, st., Vatican.  
 \*\*Eros, st., Vatican.  
 \*\*Faun (Marble), st., Capitol Mus.  
 Fornarina, pic., Barberini Pal.  
 \*Gala. ea, pic., Farnesina Villa.  
 Ganymede, st., Vatican.  
 \*\*Gladiator, Dying, st., Capitol Mus.  
 \*Horse Tamers, st., Piazza Quirinale.

\*Juno Ludevisi, st., Ludovisi Villa.  
 \*\*Last Judgment, pic., Sistine Chap.  
 \*\*Laocoön, st., Vatican.  
 \*Meleager, st., Vatican.  
 \*Mercury, st., Vatican.  
 \*\*Moses, st., Ch. St. P. in Vincoli.  
 \*\*Pompey, st., Spada Palace.  
 \*Psyche, Myth of, pic., Far. Villa.  
 Satyr, st., Capitol Mus.  
 \*School of Athens, pic., Vatican.  
 \*Sophocles, st., Lat. Mus. (*See Lat. Mus.*)  
 \*\*St. Jerome, Com. of, pic., Vatican.  
 \*\*Transfiguration, pic., Vatican.  
 \*\*Venus, st., Capitol.  
 \*Venus, st., Vatican.  
 Venus, of Canova, st., Borghese Villa.

Routes: To PISA, 8 hrs., \$8; \$5.60; see Route 54. To FLORENCE, 7 hrs., \$6.80; \$4.75; see Route 50. To NAPLES, 6 $\frac{1}{4}$  hrs., \$6.80; \$4.80; see Route 55.

**Romulus.** The founder of Rome, 753 B.C.; is said to have had his house on the Palatine hill, and to have constituted the Capitoline hill a refuge for criminals and slaves. After a successful reign he was taken to heaven in a chariot of fire.

"It was not till a comparatively late period that the legend of Romulus and Remus was framed."—*Baedeker*.

**Romulus, Temple of, Rome.** I. On Via Appia, near the tomb of C. Metella; circular with a dome and remains of a Corinthian portico. Supposed to have been built by Maxentius, A.D. 311.

II. At the southern end of the Roman Forum, near the Basilica Constantine. A small circular structure with a dome; now constituting the vestibule of the church of SS. Cosma and Damiano. Erected by Maxentius to the memory of his son Romulus, A.D. 311.

**Rosa, Salvator, 1615–1673, b. at Naples; pupil of Ribera.** His adventurous life and his variety of talent have given great degree of popularity to his name. He worked in Naples, Rome, and Florence, where his pictures were held in esteem, and he himself was in hardly less repute as a poet and musician than as a painter. He had a surprising facility of execution, and of all the naturalistic artists of the 17th cent., he is the only one who gave a picturesqueness to his compositions. He was master equally of devotional scenes and landscape.

In style, his works are so exceedingly diverse that no one peculiarity can be designated as characteristic. His landscapes may, however, be said to be marked by an austerity essentially his own. His scenes are the haunts of robbers and wild beasts; rugged, lonely wastes; dark, forbidding precipices; leafless, lightning-struck trees; desolate shores, and shipwrecks. His pictures now command extreme prices.

**PRINCIPAL WORKS:** Belv., two; Berlin, 421; Brera, 388; Colon., The Baptist and others; Dresd., 2413, 2414; Edin., 159, 271, 74, 86, 410, 411; Hermit., 220-1-2-3-4-5-6; Liver. Inst., 119; Louvre, 344, 345; Naples, Sala di Corr., 1; Nat. Gall., 84, 811; Pitti, 111, 153, 135, 188, 218, 306, 470, 453; Siena, 22; Uffl., 1005, 293.

**Rospigliosi Palace** (roas'-peel-yo'-see), Via del Quirinale, Rome. The Casino is open to the public W. and Sat., 10-4. The principal attraction is Guido's celebrated \*\*Aurora, upon the ceiling. A mirror is arranged upon a table to enable visitors to view the pictures; see *Aurora*.

*In the Hall* are pictures by van Dyck, Guido, and Domenichino.

*Room to the right: Venus and Cupid, Domenichino; \*Holy Family, Signorelli; Samson, L. Carracci?; \*Vanity, Lotto; The Fall, Domenichino. Room to the left: \*Andromeda, Guido; Pietà, Passignani; Bearing the Cross, da Volterra; Triumph of David, Domenichino.*

**Rotterdam**, the second city in size, and the first in commercial importance in Holland, possesses very little beyond the peculiar aspect of a Dutch shipping centre to interest or detain a traveller. It has a population of about 150,000, and extensive commercial relations with all parts of the globe. The appearance of the city with its quaint gables, its innumerable canals, draw-bridges, ships and boats everywhere in the heart of the city, is peculiar and entertaining.

THE GROOTE KERK possesses one of the largest organs ever constructed, the largest pipe being 17 inches in diameter and 36 ft. in length. THE GROOTE MARKT contains a bronze statue of Erasmus, who was born in this city. The city has also a Museum of about 300 paintings, few of which, however, are of note; open daily, ex. M., 10-4, Sun. 11-4; small fee.

*Routes: To LONDON, by steamer 12 hrs., \$6. To AMSTERDAM, 2½ hrs., \$1.50; \$1.15. To THE HAGUE, 20 min. \$0.45; \$0.35. To ANTWERP, 3 hrs., \$2.25; \$1.80.*

**Rouen** (roo'-awñ'), *Fr.*, the ancient capital of Normandy, is situated on the Seine and contains a population of about 105,000.

*The Cathedral* is noted for the tomb of Richard I., Cœur-de-Lion, with the casket containing his heart. The tower reaches the elevation of 465 ft. The church of *St. Owen*, 1318, "is one of the most exquisite Gothic churches in existence." *In the Priory* of St. Gervais, Wm. the Conqueror died, 1087. Joan of Arc was confined in the Tower six months, and burned alive in the Place de la Pucelle, where her statue now stands. Rouen is also the birthplace of Corneille, 1660; Fontenelle, 1657; and Jouve-net, the artist.

**Royal Family of England, The.** Her Majesty, ALEXANDRINA VICTORIA, born 24th May, 1819; succeeded to the throne, 20th June, 1837, on the death of her uncle, King William IV.; crowned, 28th June, 1838, and married 10th February, 1840, to the late Field-Marshal His Royal Highness Francis ALBERT Augustus Charles Emanuel, PRINCE CONSORT, DUKE OF SAXONY, PRINCE OF COBOURG AND GOTHA, born 26th August, 1819; died 14th December, 1861. Her Majesty is the only child of his



late Royal Highness Edward Duke of Kent, 4th son of King George III. Children :—

1. Her Royal Highness VICTORIA Adelaide Mary Louisa, PRINCESS ROYAL, born 21st November, 1840; married 25th January, 1858, to his Royal Highness the Crown Prince of Prussia, K. G., only son of the King of Prussia, Emperor William.

2. FIELD-MARSHAL His Royal Highness ALBERT EDWARD, PRINCE OF WALES, DUKE OF SAXONY, CORNWALL, AND ROTHE-SAY, EARL OF DUBLIN, Colonel of the 10th Hussars, Colonel-in-Chief of the Rifle Brigade, Honorary Captain of the Royal Naval Reserve, born 9th November, 1841; married 10th March, 1863, to the Princess Alexandra (born 1st December, 1844), eldest daughter of the King of Denmark. Children: His Royal Highness Prince Albert Victor Christian Edward, born 8th January, 1864; His Royal Highness Prince George Frederick Ernest Albert, born 3d June, 1865; Her Royal Highness Louisa Victoria Alexandra Dagmar, born 20th February, 1867; Her Royal Highness Victoria Alexandra Olga Mary, born 6th July, 1868; Her Royal Highness Maud Charlotte Mary Victoria, born 26th November, 1869; and His Royal Highness Prince Alexander John Charles Albert, born 6th April, 1871; died 7th April, 1871.

3. Her Royal Highness ALICE Maud Mary, born 25th April, 1843; married 1st July, 1862, to His Royal Highness the Grand Duke of Hesse, K.G.; died December 14th, 1878.

4. His Royal Highness ALFRED Ernest Albert, DUKE OF EDINBURGH, Earl of Kent, and Earl of Ulster, born 6th August, 1844; Captain Royal Navy, 23d February, 1866; married 22d January, 1874; to the Grand Duchess Marie Alexandrovna, only daughter of the late Emperor of all the Russias.

5. Her Royal Highness HELENA Augusta Victoria, born 25th May, 1846; married 5th July, 1866, to General His Royal Highness Prince Frederick Christian Charles Augustus of Schleswig-Holstein Sonderbourg Augustenbourg.

6. Her Royal Highness LOUISA Caroline Alberta, born 18th March, 1848; married 21st March, 1871, to John Douglas Sutherland, Marquis of Lorne, eldest son of the Duke of Argyll.

7. His Royal Highness ARTHUR William Patrick Albert, DUKE OF CONNAUGHT AND STRATHEARN, Earl of Sussex, born 1st May, 1850; a Lieut.-Colonel in the Army; married March 13th, 1879, to Princess Louise of Prussia.

8. His Royal Highness LEOPOLD George Duncan Albert, DUKE OF ALBANY, born 7th April, 1853.

9. Her Royal Highness BEATRICE Mary Victoria Feodore, born 14th April, 1857.

**Rubens, Sir Peter Paul**, 1577-1640, b. at Siegen, Westphalia; d. at Antwerp. His mother removed to Antwerp when he was ten years of age, at which place he studied until he was 23. In 1600, he went to Italy and studied principally the works of Titian. Being employed by the Duke of Mantua, he was sent on an embassy to Spain. Returning to Antwerp he was made court-painter to Archduke Albert, 1608. In 1620, he was commissioned by Marie de Médicis to decorate the Luxembourg, and executed a series of 23 paintings now in the Louvre. Visiting England he painted Peace and War, now in the Nat. Gall., and the Apotheosis of Wm. the Silent, for which he was knighted by Ch. I.

The number of his known works is between 1,800 and 2,000. The Descent from the Cross, in the Cath., Antwerp, is considered his masterpiece, though by many the Crucifixion in the Antwerp Mus. is regarded as of equal power. He seems to have been the master of every style and every subject, and to have been enamored of his wife's face and red mantle, which perpetually reappear. See *Descent*.



Castor and Pollux—Rubens.

“The works of Rubens have that peculiar property always attendant on genius to attract attention and enforce admiration in spite of all their faults. . . .

“His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of art the sole business of their lives. . . .

“However, it must be acknowledged that he wanted many excellences which would have perfectly united with his style. Among these we may reckon beauty in his female characters; sometimes, indeed, they make approaches to it; they are healthy and comely women, but seldom, if ever, possess any degree of elegance. The same may be said of his young men and children. His old men have that

sort of dignity which a bushy beard will confer ; but he never possessed a poetical conception of character. . . .

"To conclude, I will venture to repeat in favor of Rubens what I have before said in regard to the Dutch school, that those who cannot see the extraordinary merit of this great painter either have a narrow conception of the variety of art, or are led away by the affectation of approving nothing but what comes from the Italian school."—*Sir Joshua Reynolds*.

"Passionate movement, keen delight in action, and deep, strong sentiment are the elements of his style.

"When, at the age of 63, he died there ended a career that hardly finds a parallel in the history of art for its eminent success in achievement, in brilliancy, and in fame."—*Lübke*.

"Rubens perhaps furnishes us with the first instances of complete unconventional, unaffected landscape. His treatment is healthy, manly, and rational ; . . . always, as far as it goes, pure, forcible, and refreshing, consummate in composition and marvellous in color."—*Ruskin*.

PRINCIPAL WORKS : Amst. Hoop., No. 93 ; Ant., fifteen, \*297, noted ; Belv., thirteen ; Berlin, eight ; Bruss., nine ; Brera, No. 444 ; Cap., 89 ; Cassel, six ; Colon., one ; Corsini, VII. 15 ; Darms., three ; Dresd., twenty ; Dul., 351, 255 ; Frank., three ; Hague, 213-4-5-6 ; Hermit., thirty-three ; Louvre, fourteen, besides the Marie de Médicis series of twenty-three ; Lille, 460-1-2 ; Lyons, 82, 83 ; Madrid, sixty-four ; Munich, about ninety ; Nat. Gall., twelve ; Pesth., 647, 717 ; Pitti, 14, 85, 86 ; Uff., 140, 147, 180, 197, 812, 1140 ; Liecht., 89 to 94. Designs for tapestry ; V., several studies ; VI., seven pictures.

RUBENS' HOUSE is on the Place de Mier, beyond Rue Rubens, s. side, surmounted by a bust of Rubens. His tomb is in the Ch. of St. Jacques.

**\*Russian Church**, *Paris*, Rue Daru, Th. and Sun., 3-5. 1860. Cost \$240,000. Paintings ; *On the walls*, Adoration of Shepherds, Sermon on the Mount, Last Supper, Entry into Jerusalem ; *Central cupola*, Christ blessing ; *in the pendentives*, the Four Evangelists ; *on the elaborate screen* which divides the nave and choir are Christ and the Virgin.

**Sa-bine Mountains**, or **Hills**, a range of the Apennines, upon the e. side of Rome, of which some ridges attain an alt. of 5,000 ft.

**Salute, S. M. della** (sah-loo'-tay), ch., *Venice*, s. side, at s. end of the Grand Canal. Erected, 1631, by decree of the Senate in gratitude for the cessation of the plague from which 60,000 citizens died ; very rich in its decorations. On the r., 1st, 2d, and 3d chapels, painted by Giordano. Ceiling of the choir : 4 large compartments by Salviati, 8 smaller ones by Titian, the representation of Matthew being Titian's portrait.

In the passage to the sacristy, \*St. Mark, *Titian* ; 3d chapel on l., \*Descent of the Holy Ghost, *Titian*.



"One of the most impressive buildings in Venice, from its graceful proportions and conspicuous position."—*Jarves*.

**Sangallo, GIULIANO DI**, 1443–1517; **ANTONIO DI**, 1450?–1534, bro. of Giu.; **ANTONIO DI**, 1482–1546, son of Ant.; architects and wood-carvers; the last was, for a time, the architect of St. Peter's, Rome.

**Sansovino, Jacopo, TATTI**, 1477–1570, architect and sculptor. His Bacchus, in the Uffizi, is of great merit. He resided 40 years in Venice, and was engaged upon many public buildings.

**Santi, Giovanni**, 1440?–1494, b. Urbino, *Italy*. A painter whose works, though numerous, are little known. His chief claim to celebrity rests on his being the father of Raphael, whose reputation probably exceeds that of any other artist who ever lived.

PRINCIPALWORKS:  
Berlin, 139; Brera, 184; Colon., one; Nat. Gall., 751.

**Sar'-to, Andrea del, AGNOLO**, 1488–1525, *Italy*. The name of VAN-NUCCHI which was given to del Sarto toward the end of the 17th century, was never borne by him, and is nowhere found in the family documents. He was the son of



St. Agnes—del Sarto.

Agnolo, a tailor of Florence, and the name del Sarto came from the occupation of his father. He was early apprenticed to a goldsmith, but afterward became the pupil of P. di Cosimo. At 23, he painted the legend of S. Filippo Benizzi in the SS. Annunziata. In 1517, he was invited to France by Francis I. He

married Lucrezia del Fede, for whom he manifested an unabated tenderness, although she was utterly unworthy. She often figures as the model of his Madonnas.

In his youth, Andrea gave proof of extraordinary talent. Studying the works of Angelo, he achieved a grandeur and dignity in his figures which recalls those of Masaccio and Ghirlandaio. He was the greatest colorist of the Florentine school, with whom no one but Fra Bartolommeo is to be compared.

Hillard observes he would have been a better artist had he had a better wife.

"The Madonna del Sacco in a cloister of the Annunziata gives the highest point of Andrea's coloring and rendering in fresco, except his Last Supper . . . the only one which can even distantly be compared with Leonardo, in the Refectory of the former Convent of S. Salvi, at Florence."—*Burckhardt*.

"The chief excellence of Andrea, as compared with his contemporaries, is his incomparable blending of colors, his delicate flesh-tints, and his golden chiaroscuro, the transparent clearness even of his deepest shadows, and his entirely original and perfect style of modelling."—*Lübke*.

PRINCIPAL WORKS: Barb., III. 90; Corsi., 9?; Dres., 43-4, 113; Edinb., 327?; Genoa, Pal. Brignole-Sale (rossi) IV., Holy Fam; Hermit., 24, 25; Flor. Acad., 59; Liecht., III. 52; Louvre, 379, 380-1; Madrid, 383-4-5-7-8; Munich, 576, 548, 1174-5, 1181-6; Naples, Sala Grande, 53?; Nat. Gall., 690, 17?; Pitti, 81-7-8, 118, 123, 172, 184, 191, 225, 265, 307; Uff., 1112, 1176, 1254, 2080.

**Sassoferrato**, SALVI, GIO. BATTISTA, 1605-1685, b. at Sassoferrato.

His subjects are principally Madonnas and Holy Families. He gave his Madonnas a sweetness and tenderness of expression not common in the works of the 17th cent. His coloring is usually pale or wan, and his execution minute. His infant Christs are usually sleeping on the lap of the Virgin. He made numerous copies of the works of Raphael and Titian, which, however, are easily recognizable.

PRINCIPAL WORKS: Alb. Villa, Madonna; Belv., one; Berlin, 458; Borgh., IV. 43, VI. 13; Brera, 412?; Cassel, 344; Frank., 45; Hermit., 257, 259?; Liecht., III. 49; Liverp., 106; Louvre, 355, 356; Naples, Rom. Sch., 27; Nat. Gall., 200, 740?; Uff., 191; Vat., Madonna with angels; Vienna, Chud., 5.

**Sa'-tyrs.** See *Fauns*.

**Sca-la San-ta**, The (scah'-lah'), Rome, near St. John Lateran, containing a staircase of 28 steps of white-veined Tyrian marble, said to be those ascended by the Saviour when entering the Judgment Hall, and to have been brought from Jerusalem by Empress Helena. No one is permitted to ascend but upon the knees. There are side-flights for returning. It was midway up

these stairs that Luther recalling the words, "the just shall live by faith," suddenly rose to his feet and descended. Above the stairs is the Sancta Sanctorum which only priests are permitted to enter; contains a few relics.

**Schadow, Johann Gottfried** (shad'-o), 1764-1850, b. *Berlin*; went to Rome, 1785, studying in the schools of the best masters. Returning to Berlin he was appointed Professor of Sculpture in the University. Entombed in the Ch. of S. Andrea della Fratte, Rome. Among his celebrated works are Fred. the Gt., at Stettin; Blücher, at Rostock; Luther, at Wittenberg; and the Quadriga, on the Brandenburg Gate, Berlin. His works "are vigorous protests against the mannerisms of the hitherto prevailing tendency, and reopen to sculpture a field which had now been almost lost to her for two hundred years."—*Lübke*.

**Scheffer, Ary** (shef'-er), 1795-1858, b. at Dordrecht, *Hol.*; removed to Paris, 1811. One of his first important pictures was the Defence of Missolonghi; and among his later and more celebrated is the series of nine pictures, from Faust. His masterpiece is Paolo and Francesca, from Dante. His works are tinged with a want of hopefulness. He took great interest in the stirring events of government; was the friend of Lafayette.

**Scheveningen.** See *Hague*.

**Schwanthaler, Ludwig** (schwan'-tall-er), 1802-1848, b. at Munich; executed there 12 gilt bronze statues of Bavarian monarchs, and many other works; notably the statue of Bavaria, 69 ft. in height, standing 1 ml. s. of Munich. See *Munich*.

**Sco'-pas**, a Greek sculptor, of the Isle of Paros. He flourished in the early part of the 4th cent. B.C., but at what precise date is unknown. His Venuses were very celebrated among the Greeks, but the work most esteemed by them was his group of Achilles conducted to Leuce, attended by Poseidon, Thetis, dolphins, and tritons. To moderns he is best known by the Niobedes, of which an antique copy is in the Uffizi, Florence.

"He was successful above all others in reproducing touching pathos, and stormy passion with a power that had as yet not been dreamed of. He was the first to model the goddess of love herself, in the full beauty of her naked body, the loveliness of which compelled a burst of admiration."—*Lübke*.

**Sciarra Palace** (sche-ah'-rah), SCIARRA-COLONNA, *Rome*. The finest structure on the Corso. It formerly contained a good collection of pictures, but many have been sold, and visitors are now seldom admitted. The most noted of the works are Raphael's



Violin Player, Titian's Donna Bella, and Caravaggio's Gamblers, of which numerous replicas and copies exist.

**Scipios, Tomb of the** (sip'-e-oze), on the l. of the Appian Way, near the Porta S. Sebastiano; discovered in 1780. Excavations brought to light the well-preserved chambers, containing various inscriptions and the \*sarcophagus of L. Cornelius Scipio Barbatus, now in the Vatican Museum. Among the inscriptions were those of Lucius Cornelius Scipio Barbatus, L. Cornelius Scipio and son, a son of S. Africanus, and a son of S. Asiaticus.

**Scotland** extends from n. to s., a distance of about 280 miles. From e. to w., it varies from 150 to 32 mls. in width, and contains a population of nearly 4,000,000. The lowlands lie between the southern boundary and the vicinity of Loch Katrine, whence the highlands extend to the Northern Ocean. The rugged country of the north is little more than a succession of hills and mountains, interspersed with lakes and inlets, creating an endless variety of the boldest and most romantic scenery.

The Celtic line of kings having terminated in 1286, Robert Bruce, after a struggle of some years, came to the throne, 1306, under the title of Robert I. He was succeeded by his son, David II., 1329, and by his grandson, Robert II., 1370. Robert III., son of Rob. II., after a reign of 16 years, left the throne, 1406, to his son, James I., who was assassinated, 1436. James II., son of James I., was born at Stirling Castle, 1430, crowned at six years of age, killed, 1460, by the bursting of a cannon, and was buried in Holyrood Abbey.

James III., his son, was crowned, 1460, married Margaret of Denmark, 1469. His son, James IV., came to the throne, 1488, married Margaret, daughter of Henry VII., of England, 1503. James V., son of James IV., was crowned at Stirling, 1513, and married Madeline, daughter of Francis I., of France, 1537, and afterward Mary of Guise. Meeting with a disastrous defeat by the English at Solway Moss, he died of a broken heart, 1542, leaving the crown to his daughter Mary, then only ten days old.

Mary Queen of Scots was crowned immediately upon the death of her father. Educated in France, she married Francis II., of France, and afterward, Lord Darnley, of Scotland, 1565, and was deposed, 1568. See *Mary Queen of Scots*.

James VI., her son, was born, 1566, in Edinburgh Castle, and a year afterward was declared king and crowned in Stirling Castle.

He married Ann of Denmark at Holyrood and succeeded to the crown of England in 1603. His son, Charles I. of Eng. and Scot., was beheaded, 1649.

Charles II., son of Ch. I., reigned from 1660 to 1685, and was succeeded by James II., his brother, who abdicated in 1688. His son, known as The Pretender, attempted to regain the throne of his fathers, but met a disastrous defeat at Sheriffmuir, 1715. He is buried in St. Peter's, Rome, as James III.

Thirty years later, Charles Edward, The Young Pretender, renewed the attempt of his father, and gained important victories over the English at Preston Pans and Falkirk near Edinburgh, but was totally defeated at Culloden, 1745, the last battle fought on English soil. He was also buried in St. Peter's, Rome, his tomb being inscribed King Charles III., of England.

**Sculptors, Greek.** Little has thus far been found, either in the sculptures themselves, or in ancient writings, to connect the works discovered with any known Greek masters. In a few instances the work bears the name of the artist; in other cases, the characteristics of the sculpture, the locality where it was discovered, and its history lead to the inference that it was the work of a certain sculptor. But, at the present time, such inferences must still be regarded as largely conjectural. In the accompanying list, those works which have generally been assigned to a master, are placed against his name merely as works attributed to him. The dates given, are also, in some instances, conjectural.

B.C.  
200-100, A-GA'-SI-AS (Hegiasias or Hegias), Borghese Gladiator, *Louvre*.  
500, AG-E-LA'-DAS, master of Phidias, Polyclethus, and Myron.  
160, A-GE-SAN'-DER and Sons, Laocöon, *Vatican*.  
330-300, AP'-OL-LO'-NI-US, Belvedere Torso, *Vatican*.  
200, APOLLONIUS, with Tauriscus, Toro Farnese, *Naples*.  
300, BE'-DAS, son of Lysippus, Praying Boy, *Berlin*.  
BO-E'-THUS, Boy with Goose, *Louvre*.  
450, CAL'-A-MIS, Apollo Belvedere? *Vatican*.  
CAL-LIM'-A-CHUS, Corinthian column.  
372, CEPH'-I-SOD'-O-TUS, father of Praxiteles?; Wrestlers? *Florence*.  
350, CLE-OM'-E-NES, Venus de Medici, *Florence*.  
CRES'-I-LAS, Wounded Amazon, *Capitoline Museum*.  
100, GLY'-OON, Hercules Farnese, *Na-*

B.C.  
HE'-LI-O-DO'-RUS, Wrestlers? *Florence*.  
LE-OC'H'-A-RES, Rape of Ganymede. *Copy in Vatican*.  
330, LY-SIP'-PUS, Portrait busts of Alex. the Gt.  
470, MY-RON, Copy of the Discobolus, *Vatican and Massami Pal.* and Satyr in *Lateran Museum*.  
NAU-KI'-DES, Copy after Discobolus, *Vatican*.  
484-452, PHID'-I-AS, Elgin Marbles? *British Museum*.  
452, POL-Y-CLE'-TUS, Head of Juno, *Naples*.  
392, PRAXIT'-E-LES, Venuses, copies only extant. Copy also of Sauroktonos and Eros.  
480, PY-THAG'-O-RAS, Apollo Belvedere? *Vatican*.  
398, SCO'-PAS, Niobe? *Florence*; Tomb of Mausolus.  
200, TAU-RIS'-CUS. See *Apollonius*.

**Sculpture**, like Architecture, had its origin in religion. For a long period the only statues made or permitted in Greece were those of the gods; and these were merely symbols, usually blocks of wood or unhewn stone, having no pretension to being images. Gradually they approached finer form, and whilst among all peoples divinities had been represented by lower animate beings, or monsters of human shape, the Greeks clothed their gods with their highest conceptions of beauty. It has thus been observed that though the Greeks did not invent sculpture, they did invent beauty. Statues of men first appear between B.C. 600 and 500, about which time sculpture may be said to have reached the capability of an art in Greece.

GRECIAN SCULPTURE is divided into four styles or periods :

I. *The Athletic Style*, extending from the earliest Grecian times to B.C. 500. The statues of this period are of the gods and athletes, and are mostly nude; among these one of the most noted example is the Hercules.

II. *The Intellectual, or Grand Style*, from B.C. 500 to 400; producing Jupiter, Minerva, Juno, the Muses, the Minor Goddesses, and the Philosophers; generally draped, and characterized by dignity and grandeur. The great masters of this period were Ageladas (the master of Phidias, Myron, and Polyclethus); Phidias, who wrought the Olympian Jove and the Minerva of the Acropolis; Myron, a Discobolus and a celebrated figure of a cow; and Polyclethus, a Juno and an Amazon.

III. *The Graceful Style*, from B.C. 400 to 300; of which beauty is the leading element; figures chiefly nude. The masters of this period were Scopas, who produced Venus Victrix and the Group of Niobe; Praxiteles, the Venus of Knidos, Diana, Apollo Sauroktonos, Faun of the Capitol, Eros of the Vatican, Bacchus, and Apoxyomenos.

IV. *The Dramatic Style*, from about B.C. 300 to the overthrow of Greece, B.C. 146; characterized by intenser passion and greater violence of action. Of this School the principal masters were Lysippus, of whose 600 works probably not an original remains; Agesander and his sons, Polydorus and Athenodorus, sculptors of the Laocoön; Apollonius and Tauriscus, of the Farnese Bull.

The Beautiful in Grecian Art began with Praxiteles and culminated with Lysippus, in sculpture; and with Apelles, in painting. In Lysippus, the angular was supplanted by the undulating line. Upon the subjugation of Greece its art was extinguished, and its



untold treasures were carried to Rome by her victorious generals. M. Fulvius took from Ætolia 230 marbles, 280 bronzes; Nero took 500 from Delphos for his Golden House; and 3,000 were taken from Rhodes. How many were ultimately taken may be inferred from the fact that M. Scaurus had 6,000 in his theatre alone. Lanzi estimates that fragments of not less than 170,000, have been discovered in Italy.

Yet, amid all this art treasure for 5 centuries, Rome never became artistic, nor the Roman mind its home. Grecian masters flocked to Rome, and innumerable works were produced, but invariably nothing except copies of Greek ideals, save the single instance of the Antinous. The Emperors soon evinced a fondness for seeing themselves in marble, and when the succession became somewhat rapid, this demand was promptly met by decapitating Greek statues, and substituting portrait heads of the emperors. The Greek inscription was erased and a new one supplied. The artists also anticipated these orders by chiselling headless statues in advance, and then supplying the heads at demand. Sustained by such sentiments only, sculpture could at best be but an imitative art, whose speedy decline nothing could prevent.

By the close of the fourth century, Christianity had come to be the leading religious sentiment of Rome, but as the statues of the gods still bound the people to the religion of their fathers, about 390 A.D., Theodosius issued his famous order for the entire destruction of "heathen art." Some of it escaped by being hastily buried, immured in walls, or thrown into the Tiber. Much of it was, however, absolutely destroyed. With the downfall of Rome and the successive invasions of the Northern hordes, who knew the language of neither the Latins nor Greeks, all knowledge of the buried treasures of Rome perished from the mind of man.

For a thousand years Rome was the prey of every spoiler, till its wretched and impoverished inhabitants numbered scarcely 20,000. Gradually the massive structures were plundered of every article having any value or use; stones were taken whenever they could be appropriated, and the richest of wrought marbles were consumed for making lime. At last, this long lethargy was broken by a new spirit of inquiry centring at Florence. The Latin and Greek languages once more made known the civilization and culture of the Grecian and Roman times. Art awakened to new life, and, in the endeavor to recall the spirit and principles of the Greek masters, every specimen of Greek workmanship be-

came priceless. Better times having come to Rome, as she dug the foundations of her new palaces she brought to light the long-forgotten treasures of Greek sculpture. For three centuries these antiques have been gathered, and now constitute the present inestimable collections of the Vatican, the Capitol, of Naples, Paris, London, and Berlin.

Modern Sculpture has attempted little in comparison with Modern Painting; yet in Angelo and Thorwaldsen it has produced works holding rank with those of the best period of Greece.

**Sculptures, Noted.** See *Statuary*.

**Sebastiano, S.**, ch., *Venice*, situated in the s.w. part of the city, contains the tomb of Paul Veronese, and a mon. by Sansovino to Bp. Podocataro. *In the Choir* are a Madonna, a St. Sebastian, the Martyrdom of SS. Mark and Marcellinus; and on *the Organ*, a Purification, the Pool of Bethesda, all by P. Veronese.

**Sep-tim'-i-us Se-ve'-rus, Arch of.** See *Roman Forum*.

**Seven Virgins, THE LEGEND OF SCHÖNBERG.**

There once lived in this castle a knight who had seven beautiful daughters. They grew up with no training, and lived a life of coquetry and folly. Beautiful and wealthy, they had many suitors, whom they laughed to scorn. A quarrel having arisen between two knights concerning the maidens, the sisters were requested to end this folly and make a choice of husbands.

The next day was appointed, and upon the knights assembling in the saloon, a servant announced that the sisters desired them to repair to an arbor on the river bank. Here they saw the sisters already in a boat at a distance from the shore; one stood in the stern and told the knights they never intended to marry, but were going away to the Netherlands where they might continue to enjoy their sport. Scarcely had they uttered these words when a storm arose, upsetting the boat and drowning the haughty, stony-hearted maidens. Immediately there appeared at this place seven rocks, called the "Seven Virgins."

**Sèvres** (save'-r), *Fr.*; by tramway from the Louvre, and by rly. from station St. La-zaré or Montparnasse. The celebrated \*porcelain manufactory may be visited daily, ex. Sun., 11-4.

**Siegfried** (seeg'-freed'), **LEGEND OF THE DRACHENFELS.**

The heathen who dwelt in the Siebengebirge had made an incursion upon the Christian tribes, and brought away much booty, and among the prisoners a "very beautiful maiden." All wished to possess her, but especially Siegfried, or as he is sometime called, Ottfried, or Rinbod. Whereupon the priestess decided that so beautiful a maiden would engender perpetual animosity, and that therefore she should be thrown to the dragon who dwelt in a cave on the Drachenfels.

Siegfried was in despair when the maiden was led forth, but she advanced with a resolute step as if fearing nothing. As the dragon came rushing toward her, he suddenly fell to the ground, when Siegfried plunged his sword into the monster and slew him.

All shouted for joy that Siegfried had rescued the maid and slain the dragon.

Siegfried afterward learning that it was the sight of the Cross which had caused the dragon to fall to the earth, was converted and baptized, and marrying the maiden, built the Castle of Drachenfels, wherein the Drachenburgers lived for ten centuries.

**Siena** (see-a'-nah), the Roman *Sena Julia*; pop. about 25,000. In the middle ages it was one of the most important cities of Italy, numbering 200,000 inhabitants, and in the arts was the rival of Florence. The School of Siena is noted for its delicate and deep sentiment of devotion.

*The Cathedral* occupies a commanding position near the centre of the city, upon the site of an ancient temple of Minerva; the façade is of red, white, and black marbles; the pavement is of gray and white, with shaded lines; the bronze tabernacle is by Lorenzo da Pietro; the pulpit and reading-desk by Nicolò Pisano and his pupils. Duccio has pictures in several of the chapels. In the library are 10 frescos by Pinturicchio.

Beneath the Choir, in the rear of the Cathedral, is an ancient Baptistery with sculptures by Donatello, Ghiberti, and Quercia.

*The Istituto delle Belle Arti*, daily, 9-3; free; contains a fine collection of paintings of the Early Sienese School.

**Signorelli, Luca Egidio di Ventura** (seen'-yohr-el-ly), 1441?-1521, b. at Cortona, Italy. In the representation of muscular and statuesque figures, he is one of the most remarkable of the early masters, and foreshadowed Michael Angelo. His knowledge of anatomy was surprising for his time. His principal works are in the cathedral at Orvieto, and in the Sistine Chapel, Rome.

"He was one of the mightiest spirits of the century. Bold and powerful, striving to attain the loftiest aims, and supreme, above all his contemporaries, in the impassioned portrayal of stirring scenes; he was also one of the first to paint the naked figure to any great extent."—*Lübke*.

**Simplon Road.** See Route 35.

**\*\*The Sistine Chapel** (sis-teen), erected by Sixtus IV., 1473. Open daily, 9-3, ex. Sat., Sun., and holidays; permit, (*permesso*) necessary. Entrance in the r. colonnade, past the Swiss Guard, one flight up; door on the r.: ring the bell. Standing at the altar end of the chapel, directly to the right on entering, the seven pictures on the l. wall are representations of the Life of Christ.

1. The Baptism, *Perugino*.
2. The Temptation, *Botticelli*.
3. Calling the Apostles, *Ghirlandajo*.
4. Sermon on the Mount, *Rosselli*.

5. Giving the Keys to Peter, *Perugino*.
6. The Last Supper, *Rosselli*.
7. The Resurrection, *Ghirlandajo*.



The seven on the r. wall are from the life of Moses.

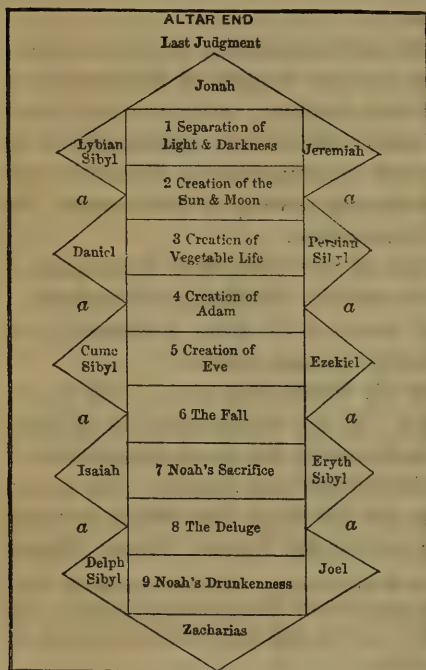
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|--|--|
| 1. Moses and Zipporah, <i>Signorelli</i> .             | 5. Korah, Dathan, and Abiram, <i>Botticelli</i> .    |
| 2. Killing the Egyptian, <i>Botticelli</i> .           | 6. Death of Moses, <i>Signorelli</i> .               |
| 3. After the Passage of the Red Sea, <i>Rosselli</i> . | 7. Michael with the body of Moses, <i>Salviati</i> . |
| 4. Giving of the Law, <i>Rosselli</i> .                |  |

**\*\* THE CEILING**, by Angelo, was commenced 1508.

The *central flat* portion contains nine pictures from the Old Testament. In the *curved triangular* spaces on the sides are 7

Prophets and 5 Sibyls. In the *arches* and *lunettes* (a), between the triangles, are representations of the genealogy of Christ.

(To obtain the correct relative position, the diagram must be held above the head.)



"The prophets and sibyls in the triangular compartments of the curved portion of the ceiling are the largest figures in the whole work; these, too, are among the most wonderful forms that modern art has called into life. They are all represented seated, employed with books or rolled manuscripts; genii stand near or behind them. These mighty beings sit before us pensive, meditative, inquiring, or looking upward with inspired countenances."—*Kugler*.

"They sit here in twelve throne-like niches, more like presiding deities, each wrapt in self-contemplation, than as tributary witnesses

to the truth and omnipotence of Him they are intended to announce."—*Lady Eastlake*.

"The bold foreshortenings, the determinate force with which every figure steps forward, is amazing, and carries one quite away! It is a spiritual Sermon on the Mount in color and form. Like Raphael, we stand in astonishment before the power of Michael Angelo. Every prophet is a Moses like that which he formed in marble. What giant forms are those which seize upon our eye and our thoughts as we enter!

"But when intoxicated with this view, let us turn our eyes to the background of the chapel, whose whole wall is a high altar of art and thought; the great chaotic picture, from the floor to the roof, shows itself there like a jewel, of which all the rest is only the setting."—*Anderson's Improvisatore*.

**\*\* THE LAST JUDGMENT.**—Thirty years after the completion

of the ceiling, Angelo commenced this great work, to which he devoted eight years, doing the entire work without assistance.

*At the top*, under the arches, are angels with the instruments of the Saviour's Passion. In the centre is Christ, as Judge, with the Virgin at his right, surrounded by apostles and patriarchs. Beyond these, on the spectator's right, are martyrs with instruments of torture; and on the left, saints. *Below*, in the centre, are angels sounding the last trump. In the lower range, left, are the saints rising and coming forth from their graves and ascending to heaven; on the right, the damned are being seized and dragged down to perdition. In the centre, Charon is driving the condemned from his boat. In the lower right hand corner is the portrait of Messer Biagio, who had criticised the nudity of the figures. In return for this criticism, Angelo gave him ass's ears and placed him in hell with a serpent coiled about his body. Whilst Angelo was yet living, Paul IV. contemplated the destruction of the picture on account of the nudity of the figures. He was, however, dissuaded from the design by the suggestion of clothing. For this purpose Daniel da Volterra was employed, for which labor he was honored with the sobriquet of *Braghettoni*, the breeches-maker.

The work has become so dimmed by the dust and incense smoke of three and a half centuries that it can now be seen with comparatively little satisfaction.

A copy of the Last Judgment is in the École des Beaux Arts, Paris.

"The upper part of the composition is in many parts heavy, notwithstanding the masterly boldness of the drawing; confused, in spite of the separation of the principal and accessory groups; capricious, notwithstanding a grand arrangement of the whole. But, granting for a moment that these defects exist, still this upper portion, as a whole, has a very impressive effect, and, at the great distance from which it is seen, some of the defects alluded to are less offensive to the eye. The lower half deserves the highest praise. In these groups, from the languid resuscitation and upraising of the pardoned, to the despair of the condemned, every variety of expression—anxiety, anguish, rage, and despair—is powerfully delineated. In the convulsive struggles of the condemned with the evil demons, the most passionate energy displays itself, and the extraordinary skill of the artist here finds its most appropriate exercise."—*Kugler*.

"The Last Judgment is now more valuable as a school of design than as a fine painting, and it will be sought more for the study of the artist than the delight of the amateur. Beautiful it is not; but it is sublime—sublime in conception and astonishing in execution. Still, I believe, there are few who do not feel that it is a labor rather than a pleasure to look at it. . . .

"St. Catherine, in a green gown, and somebody else in a blue one, are su-

premely hideous. Paul IV., in an unfortunate fit of prudery, was seized with the resolution of whitewashing over the whole of the Last Judgment, in order to cover the scandal of a few naked female figures. With difficulty was he prevented from utterly destroying the grandest painting in the world, but he could not be dissuaded from ordering these poor women to be clothed in this unbecoming drapery."—*Eaton*.

"Michael Angelo avenged himself upon Messer Biagio da Cesena, master of the ceremonies, who first suggested the indelicacy of the naked figures to the Pope, by introducing him in hell, as Midas, with ass's ears. When Cesena begged Paul IV. to cause this figure to be obliterated, the Pope sarcastically replied, 'I might have released you from purgatory, but over hell I have no power.'"—*Hare*.

"The lower part of the composition, in which the sufferings of the condemned are delineated, is that in which we find the least to object to; for there the tremendous power which is stamped upon the whole work finds its appropriate sphere and legitimate expression. Forms and faces more trembling and convulsed with despair were never embodied or conceived."—*Hillard*.

"There can be no doubt that while these frescos continued in their perfection there was nothing else to be compared with the magnificent and solemn beauty of this chapel. Enough of ruined splendor still remains to convince the spectator of all that has departed; but methinks I have seen hardly anything else so forlorn and depressing as it is now, all dusty, dusky, and dim, even the very lights having passed into darkness and shadows into utter blackness."—*Hawthorne*.

**Snayers, Peter**, 1593-1670?, b. at Antwerp; was court painter to Archduke Albert; painted landscapes and martial scenes.

**Snyders, Franz**, 1579-1657, b. at *Antwerp*, pupil of Hell Brueghel, friend of van Dyck. Next to Rubens the best animal painter of the Dutch school, also of market scenes. He frequently painted animals in Rubens' pictures, in exchange for Rubens' figures in his own.

**Sistine Madonna.** See *Madonna*. No. 7. P. 210.

PRINCIPAL WORKS: Ant., 335, 336; Belv., one; Berlin, 878, 774A, 774B, 774 assisted by Rubens; Brera, 381; Bruss., 314; Cassel, 198; Dresd., 887, 889, 891, 892; Edinb., 126, 128, 390, 324; Frank., 127; Hague, 221-2; Hermit., 1312-3-4-5-7, 1320, 1324; Louvre, 116, 120; Lyons, 85; Madrid, 1677, 1684; Munich, 205, 297, 305, 317; Uff., 220.

**Sodoma, Il, GIOVANNI ANTONIO BAZZI, OR RAZZI**, 1473-1549, b. at Vercelli, *Italy*; lived at Siena. In the Villa Farnesina, Rome, are two admirable frescos; the Marriage of Alexander with Roxana; and the Family of Alexander in the Tent of Darius. In the first, the head of Roxana is regarded as among his best works. His frescos are principally at Pisa and Siena. His panel pieces are rare. He is one of the best masters of the Sienese school.



"He fills his space to such a degree with motives of every kind, that one always drives out another, or destroys its effect. He succeeds best with his single figures, of which some are unsurpassed by any in the world."—*Burckhardt*.

"This artist is worthy of note, not so much for any grandeur of conception, or clearness of composition, as for his uncommonly fine æsthetic sense, and his faculty of giving expression to a profound enthusiastic feeling. In addition to this, his fancy evolved the noblest forms, and he possessed the secret of the softest and airiest blending of colors." His *Marriage of Alex. with Roxana* "is full of beauty, showing wonderful lightness of touch, warm, airy coloring, and unsurpassable softness in its gradation of tints. One is forced to admire the charming beauty of the head of Roxana, even in the presence of Raphael himself."

PRINCIPAL WORKS: Belv., one; Farnesina, Hall II. frescos; Pisa, IV. Madonna and Sts.; Siena, 205, 341, 342, 85-6-7; Turin, 50, 376; Uff., 1279.

**Sorbonne, The** (-bun), or UNIVERSITY OF FRANCE, *Paris*; s. bank of the Seine, rear of the Hôtel de Cluny, was founded 1250, by Robert de Sorbon, confessor to St. Louis. It soon became one of the most powerful ecclesiastical bodies in Europe, and in the Middle Ages denied the authority of the pope and defied his power. It is now the great seat of learning in France. In the church of the Sorbonne is the tomb of Richelieu.

**Sorrento**, on the s. shore of the bay of Naples, and offering the finest views and the most delightful climate of southern Italy, may be reached by steamboat from Naples, (3 fr.) or by rly. to Castellamare, and carriage thence  $7\frac{1}{2}$  mls. to Sorrento. The Albergo del Tasso is said to be the poet's birthplace, 1544.

**Spada Palace.** See *Part II.*, *Spada*. P. 473.

**Spagna, Lo** (spahn'-ya), GIOVANNI DI PIETRO, 1480?-1530? b. in Spain. Little is known of his early life; in 1516 he was residing at Spoleto. His early style was Peruginesque; later, he became an imitator of Raphael. His works are distinguished by fine coloring, depth of sentiment, and grandeur.

**Spain.** See Route 64, p. 569-570.

**Splügen Pass, Switz.** See Route 29; also *Alps*.

**\*\*Stanze of Raphael, The, (rooms).** Daily, 9-3, ex.

			<i>d</i>	<i>d</i>	<i>d</i>	<i>d</i>	
1	2	3	<i>a</i> 4	<i>c</i> 5	<i>c</i> 6	<i>c</i> 7	8
			<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>c</i>

Sat., Sun., and holidays. Entrance the same as to the Sistine Chapel (same permit, *permesso*); one flight farther up.

ROOMS 1, 2. Modern pictures.

ROOM 3. *The Immaculate Conception*, by Podesti.

4. \*FIRST STANZA OF RAPHAEL ; *Incendio del Borgo*. Of the pictures in this room, Raphael painted the principal part of the Borgo ; the others were executed by Raphael's pupils, from his designs.

*Entrance wall (a)* : Coronation of Charlemagne, the Emp. having the features of Francis I. of France. *Beneath* ; Charlemagne. *Right wall (b)* : \*Incendio del Borgo ; Pope Leo IV. arresting a conflagration in the Borgo, near the Vatican, by a miracle ; old St. Peter's in the background. The foreground exhibits the confusion and terror incident to such a scene. Some of the figures in the foreground are by Romano.

"It is unquestionably the most popular picture of the series."—*Baedeker*.

"The figure of the naked youth escaping from the fire by a wall and sustaining his whole weight by his hands, for powerful drawing and anatomical knowledge is worthy of Michael Angelo.—*Hillard*.

*Beneath* : Godfrey de Bouillon.

*Wall of Exit (c)* : Defeat of the Saracens by Leo IV., by G. da Udine, from Raphael's designs. *Beneath* : Ferdinand the Catholic and Emp. Lothaire, by Caravaggio. *Window Wall (d)* : Leo III. justifying himself before Charlemagne, by del Vaga.

5. \*SECOND STANZA OF RAPHAEL ; the *Stanza della Segnatura*. This is the first apartment painted by Raphael, 1508-1511.

*Wall of Entrance (a)* : The Disputa, so called from the mistaken impression that it refers to a dispute upon transubstantiation. In the centre of the upper half are, God and angels ; beneath, Christ, the Virgin, and John Bap. ; r., Paul, Abraham, James, and Moses ; l., Peter, Adam, John, David, and Stephen. In the lower part, fathers and theologians ; in the background, r., Dante, laurel-crowned, and Savonarola with a cowl ; l., Fra Angelico.

"By many considered to be Raphael's grandest work."—*Wood*.

"Without a rival in the history of painting."—*Poetry of Christian Art*.

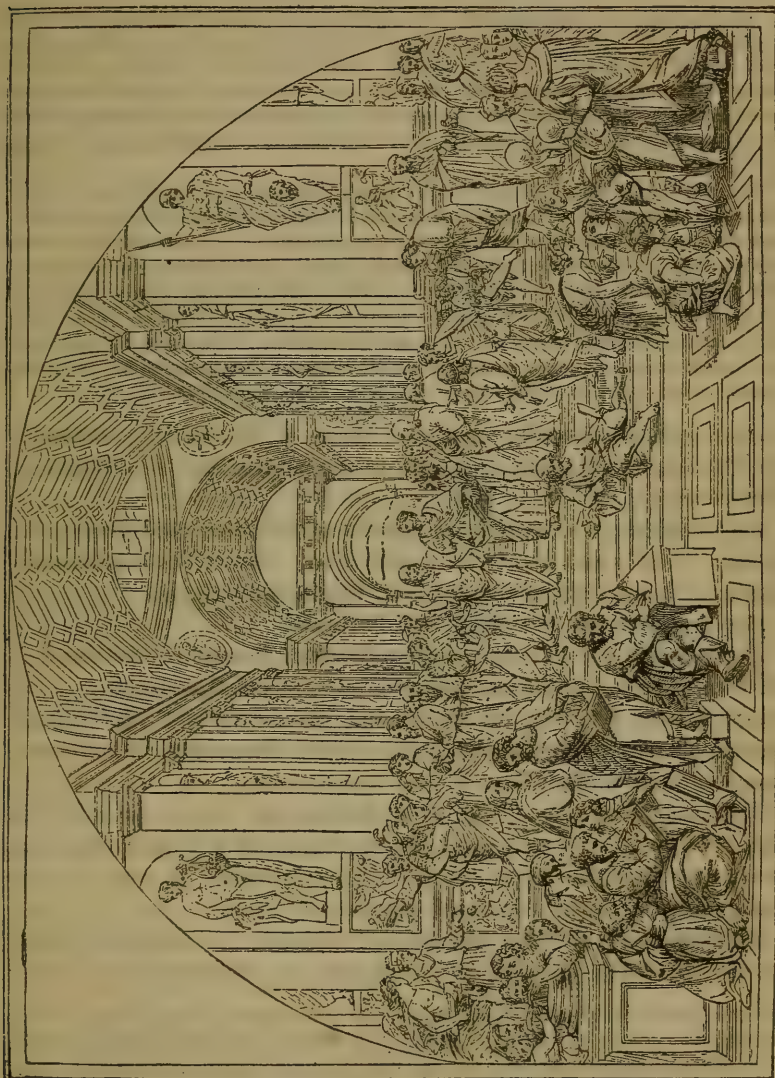
"This picture is the crown of all religio-symbolic painting."—*Lübke*.

*Right Wall (b)*, over the window : Prudence, Fortitude, Moderation ; r. side, Gregory IX. ; l., Justinian.

*Wall of Exit (c)* : \*The School of Athens ; the portico of a Grecian temple, with 52 figures of the most eminent philosophers of Greece.

In the centre are, r., Aristotle with his *Ethics* ; l., Plato with his *Timæus*, pointing upward. In front, lying on the steps, is Diogenes. On the r., in the foreground, Archimedes (with the head of Bramante), tracing geometric figures on the pavement ;

near him, the young Duke of Mantua in blue; Zoroaster with a globe, and Ptolemy crowned, addressing Raphael and Perugino. On the left of the picture, at the top of the steps, Socrates, bald,



School of Athens—*Raphael.*

in conversation with Alcibiades, the warrior; in the foreground at the centre, sitting figure of Heraclitus, supporting his head with his hand; behind him, Anaxagoras with an open book, look-



ing at Pythagoras seated and writing in a book, resting on his knee; behind him, at the extreme left crouches, Empedicles; behind Anaxagoras stands the Duke d'Urbino in white.

"These groups on the steps above and around the two philosophers never did and never could exist; and it is for this very reason that they are so fine. The scene lies in a superior world, one which mortal eyes never beheld, a creation wholly of the artist's imagination. These figures belong to the same family as the divinities on the ceiling. You must remain before them full half a day. Once realize that they are walking and the scene strikes you as transcending all things here below.

"The youth in a long white robe with angelic features ascends the steps like a meditative apparition. The other with curled locks bending over the geometrical diagram and his three companions alongside are divine. It is like a dream in the clouds. As with all the figures of an ecstatic vision, or in reveries, these may remain in the same attitudes indefinitely. Time does not pass away with them. The old man in the red mantle and the figure regarding him, and the youth writing might thus continue forever. All is well with them. Their being is complete; they appear at one of those moments which Faust indicates when he exclaims, 'Stand, ye are perfect.' Their repose is eternal happiness."—*Taine*.

*Above*, are Philosophy, and the Study of the Globe; *Beneath*, are Philosophy, Magicians, Siege of Syracuse, and the Death of Archimedes.

*Left Wall (d)*: *Par-nas-sus*; Apollo with Violin, and Muses; l., Homer, Virgil, and Dante in a red robe. *Below*: r., Sappho addressing Corinna and Petrarch; l., Pindar and Horace.

*Above*, are Poesy crowned, and Marsyas.

*Beneath*: Alex. the Gt. placing Homer's Poems in the tomb of Achilles; Augustus preventing the burning of the *Æneid*.

6. \*THIRD STANZA OF RAPHAEL, *He-li-o-dor'-us*; the second apartment painted by Raphael, 1511-1514, illustrating the miraculous conquest of the Church over her enemies.

*Entrance Wall (a)*: Flight of Attila; the pope, on a white mule, calls on Peter and Paul in the clouds for aid against Attila, whose army is terror-stricken. The Coliseum is seen in the background. *Above*: Jehovah appears to Noah.

*Right Wall (b)*: \*The Miracle of Bolsena, a doubting priest converted by the bleeding of the wafer; r., Julius II.

"This picture is remarkable not only for its well-connected composition, but for its highly characteristic figures; the courtly humility of the priests, the rude, hardy figures of the Swiss, the various ways in which the people manifest their sympathy, and above all the naïveté of the chorister-boys, and of the youths who look over the enclosure of the choir; all this is connected satisfactorily and naturally with the two principal personages. The coloring of this fresco, and of others of the series, has placed Raphael on a level with the masters of the Venetian

school. High authorities are agreed in considering this and the other large works in this Stanze as the finest examples of fresco the art can boast."—*Kugler*.

*Above*: The Sacrifice of Isaac.

*Wall of Exit (c)*: Expulsion of Heliodorus from the Temple; Heliodorus, attempting to seize the treasures of the temple, is pursued by avenging angels; l., Julius II. *Above*: Moses at the burning bush.

*Window Wall (d)*: l., Deliverance of Peter; over the window, Peter sleeping; r., he departs; l., watchman awaking. *Above*: Jacob's Vision.

7. SALA DI CONSTANTINO: from designs by Raphael; painted after his death, by Giulio Romano, F. Penni, and da Colle. The statement often made, that two of the figures on the long wall were painted by Raphael does not appear to be authenticated.

*Entrance Wall (a)*: Baptism of Constantine, by F. Penni. *Beneath*: scenes from the life of Constantine, by Romano.

*Long Wall (b)*: Defeat of Maxentius by Constantine, by Romano. *Wall of Exit (c)*: Address of Constantine to his Troops, by Romano. *Window Wall (d)*: The Donation of Rome to Sylvester by Constantine. *Ceiling*: \*Overthrow of Paganism.

8. Door leading to *Raphael's Loggie* and the *Pinacoteca*.

### Statuary, Noted.

*Æschines*, see; antique, Mus., Naples.

*Antinous*, see; antique, Cap., Rome.

*Antinous*, see; *Vatican Mercury*.

*Apollo Belvédère*, see; antique, Vatican.

*Apollo Saurok'tonos*, antique, Louvre.

*Apollo Stroganoff*, antique, St. Petersburg.

*Apostles*, *Thorwaldsen*, Ch., Copenhagen.

*Ariadne*, see; *Dannecker*, Frankfort.

*Ariadne*, Sleeping, see; antique, Vatican.

*Augustus*, Young, see; antique, Vatican.

*Aurelius*, M., bronze eques., see; antique, Cap. Hill, Rome.

*Balbus*, bronze eques.; antique, Mus., Naples.

*Bavaria*, *Schwanthaler*, Munich.

*Cupid and Psyche*, *Canova*, Louvre, Paris.

*David*, *M. Angelo*, Acad., Florence.

*Day and Night and Morning and Evening*, *M. Angelo*, see Medicean Chap., Florence.

*Diana*, antique, Louvre.

*Dione*, antique, British Museum.

*Discobolus*, see; antique, after *Nauki'des*, Vatican.

*Discobolus*, see; antique, after *Myron*, Vatican.

*Eros*, see; antique, after *Praxiteles*, Vatican.

*Faun* ("The Marble"), see; antique, after *Praxiteles*, Cap., Rome.

*Faun*, *Barberini*, see; antique, Glyp., Munich.

*Flora*, *Farnese*, see; antique, Mus., Naples.

*Gladiator*, Dying, see; antique, Cap., Rome.

*Gladiator*, *Farnese*, see; antique, Mus., Naples.

*Gladiator*, Fighting, see; antique, *Agassias*, Louvre.

*Hebe*, *Canova*, Roy. Gall., Berlin.

*Hercules*, *Farnese*, see; antique, *Glycon*, Mus., Naples.

*Horses of St. Mark's*, antique, Venice. See St. Mark's.

*Horse Tamers*, antique, Quirinal, Rome. See Castor.

*Juno Ludovisi*, see; antique, *Polyclethus*?, Lud. Villa, Rome.

*Jupiter*, see; antique, Vatican.

*Knife-Grinder*, see; antique, Tribune, Florence.

*Laocoön*, see; antique, *Agessander and Sons*, Vatican.

- Medici, Lorenzo and Giulio, *M. Angelo*, see Medicean Chap., Florence.
- Melager, see; antique, Vatican.
- Mercury, see; *John da Bologna*, Acad., Florence.
- Mercury, see; antique, Cap., Rome.
- Mercury, see; antique, Vatican.
- Mercury Resting, see; antique, Mus., Naples.
- Minerva Giustiniani, see; antique, Vatican.
- Niobe, see; antique, Uffizi.
- Praying Boy, antique, *Bedas*, Roy. Gall., Berlin.
- Psyche of Capua, see; antique, Mus., Naples.
- Quoit-thrower; see *Discobolus*.
- Slaves, *M. Angelo*, Louvre.
- Sophocles, antique, Lateran Mus., Rome.
- Toro Farnese, see; antique, *Apoilוניus* and *Tauriscus*, Mus., Naples.
- Venus Callipyge, see; antique, Mus., Naples.
- Venus of Canova, Pitti Gallery.
- Venus of Canova, Borghese Villa, Rome.
- Venus of Capitol, see; antique, Cap. Mus., Rome.
- Venus of Capua, see; antique, Mus., Naples.
- Venus of the Hermitage, antique, St. Petersburg.
- Venus of Onidos, see; antique, after *Praxiteles*, Vatican.
- Venus de Medici, see; antique, *Cleomenes*, Uffizi, Florence.
- Venus de Milo, see; antique, Louvre.
- Venus, the Towneley, antique, British Museum.
- Wrestlers, antique, *Cephisod'otus*, Uffizi.

**Steen, Jan** (yahn stane), 1626-1679, b. at Leyden, *Hol.* Chose his subjects generally from low life. His scenes are merry-makings, family feasts, weddings of ill-assorted couples, charlatans, love-lorn maidens, and disorderly households. He enjoyed the ludicrous, especially in children, descending too frequently to the vulgar. His pictures display such a love of humor and such admirable coloring as to render some of them among the most attractive works of his School. Many of his pictures are of the highest merit and are to be found in all large collections. His masterpiece, the Representation of Human Life, is in the Mus. of The Hague. Some of his best are in England.

**Stefano Rotundo, S.**,  $\frac{1}{2}$  ml. s. of Coliseum. A circular building, 133 ft. in diam., supposed to have been "built on the site of an ancient circular building and to have belonged to the great victual market," erected in the time of Nero. It originally consisted of two concentric rows of granite columns, within an enclosing wall. Upon the walls is a series of horrible Martyrdoms, by Pomarancio and Tempesta.

**Stelvio Pass.** See *Alps*.

**Stirling, Scot.**, a town of about 16,000 pop., 36 mls. n.w. from Edinburgh, for many centuries the seat of the Scottish Kings. In the Roman times a fort was established upon the nearly inaccessible height, which since has remained a military stronghold; and in later times it became the residence of Scottish royalty. From 1300 to 1670 the history of Stirling is little less than that of Scotland. From the castle walls may be seen twelve sanguinary battlefields—among them those where the En-



glish suffered signal defeats by the Scots under Bruce and Wallace.

The Castle was taken by Edward I. of Eng., 1304. Was occupied by Wallace, Bruce, Baliol, David II., James II., III., IV., V., and VI. James II. here assassinated in the Douglas room, the Earl of Douglas, whom he had invited to the Castle with the King's word of safe-conduct. The lifeless body was thrown from the window. James II. and James V. were born here; James III. built the Parliament House, James V. the grotesque palace, and James VI. the chapel.

James V. was here crowned; Mary Queen of Scots was also crowned, and her son James VI. baptized in the Chapel. James VI., however, was crowned in the church of the town, on which occasion the coronation sermon was preached by John Knox.

The Castle is now occupied as a barrack. The walls command a prospect of almost unparalleled historic interest and natural beauty.

Some distance to the north may be seen "Heading Hill," where, in 1424, the Earl of Lennox, his two sons, and his son-in-law, the Duke of Albany, were beheaded. On the n.e., upon a hill, is the lofty Wallace Monument, 220 ft. in height, where the battle of Stirling was fought, 1297.

The hospital on Broad Street was the residence of Argyle, who here entertained Prince Charles, afterward Charles II., by whom Argyle was executed.

**Stockholm** (*stake island*), lat. 59° 30'; lon., 18°, is situated upon several islands, and abounds in the most charming scenery. In the happy combination of land and water, and in the abundance of delightful sites for public and private buildings, Stockholm has hardly an equal in Europe. The city comprises the Old Town, upon Riddarholm Island, the site of the Royal Palace; the Southern Suburb; the Northern Suburb, upon which are the Pal. of the Crown Prince, the Rly. Station, the principal hotels, and the Museum; Kungsholmen, on the west; the Djurgården on the east, and several small islands. Tramways abound, as also innumerable small steam ferry-boats plying from Riddarholm to all portions of the city and suburbs.

*Principal Places of Interest* are the Royal Palace, the Church of St. Nicholas, Riddarholm's Church, the Houses of Parliament, the National Museum, Acad. of Science, and the House of Swedenborg. *Environs*, The Deer Park and Drottningholm.

**THE ROYAL PALACE.** Among the apartments of greatest interest are the Throne Room, 145 ft. in length ; the Royal Chapel ; the Hall of Pillars, in white and gold ; the Victoria Hall ; the King's Studio, with a collection of family portraits ; the Chapter Rooms of the Swedish Royal Orders ; the State Apartments ; the Queen's Apartments ; and the Royal Library.

**THE CHURCH OF ST. NICHOLAS**, or Storkyrkan, 1264, is noted as the place of the coronation of Swedish Sovereigns, and of the opening of the Diet, Jan. 15, and the closing, May 15, each year. In front of the ch. is an obelisk 100 ft. high, in commemoration of the wars with Russia, 1788-90.

**\*\*RIDDARHOLM'S CHURCH**, the "Westminster" of Sweden ; open daily, 1-3 ; noticeable for its open-work spire of iron, 300 ft. in height ; contains the tombs of Gustavus Adolphus, Gustavus III., Chas. XIII., Chas. XIV. and their Queens ; Oscar I. ; Chas. XV. and Queen ; Chas. X., XI., XII., and Fred. I. On the walls are the shields of the Knights of the Royal Order of the Seraphim ; and many military relics.

**THE NATIONAL MUSEUM**, a commanding structure on the Quay, opposite the Royal Palace, contains extensive collections of antiquities, and works of art. The Picture Gallery comprises a large number of works mostly modern.

**THE HOUSE OF SWEDENBORG**, in the Southern Suburb, remains in nearly the same condition as when occupied by the great theologian.

**\*THE DEER PARK**, *Djurgarden*, is an extensive and delightful park to the east of the city, and may be reached by steam ferry or tramway. It is the principal pleasure resort from the city, and whether seeking natural or artificial beauty of landscape, leaves little to be desired.

**\*DROTTNINGHOLM**, *the Queen's Island* ; the summer residence of the Royal family, is one of the largest royal palaces of Sweden. It is charmingly situated on the shore of Lake Ma'-lar, and may be reached by a romantic sail of 30 minutes on one of the small lake steamers. The boats leave Riddarholm nearly every hour in summer. Permission for entrance obtained at the Palace.

**Routes :** To COPENHAGEN, by rail to Malmö (mal'-may), 15 hrs. ; \$13 ; \$10. From Malmö to Copenhagen, by steamer, 1 hour. To CHRISTIANIA, 16 hrs., \$12 ; \$9.50. To ST. PETERSBURG, by steamer direct, about 2 days, or via the coast of Finland touching at the Aland Islands, and along the coast of Finland, at Abo, Helsingfors, Hangö, and Viborg, about \$10.

The steamer usually rests at night at these cities, thus affording time for a brief glance at Finland life.

This route, bringing the traveller almost within the Polar Circle, as it threads its way mid its thousands of barren, desolate islands, opens to him more than any other travelled route upon the globe a glimpse of those wild and mysterious powers that lie hidden in the snowy bosom of the North. It is a fitting preparation for that stranger, more weird and romantic life that awaits one at St. Petersburg.

\* **Strand**, London, extending from Fleet Street to Charing Cross, so named from its (formerly) lying along the bank of the Thames. It was separated from Fleet Street by Temple Bar or Gate, the Strand being outside the city walls.

Commencing at the site of Temple Bar, now removed, and going westward, n. the new Law Courts; in the centre of the street *St. Clement Danes* church, designed by Wren, 1688; contains the tomb of Harold Harefoot, son of Canute, and other Danes; Dr. Sam. Johnson worshipped here 20 years; pew marked by a tablet. n. Wych St., for Drury Lane; Essex, Arundel, Norfolk, and Surrey Streets indicate the mansions of the Earls in time of Queen Elizabeth. Peter the Gt. resided in Norfolk St., last ho. s. side. Beyond Norfolk St., s., is Strand Theatre; n. Church of *St. Mary le Strand*. Becket was rector of this parish. s., King's College, Somerset House, once occupied by Anne, queen of Jas. I., and Henrietta Maria, queen of Ch. I., and Cath., queen of Ch. II.; now occupied by the Government; n., Gaiety Theatre; s., Wellington St., for Waterloo Bridge; n., Lyceum Theatre, Exeter Hall; 2 sqrs. n. is Covent Garden Mkt., Southampton St.; n., Vaudeville Theatre, Roy. Adelphi Theatre; s., opp. King Wm. St., was the Durham Ho., where Sir Walter Raleigh lived; s., near the rly. station, is the site of York Ho., birthplace of Lord Bacon; s., Charing Cross Railway Sta.; in front of which is a \*copy of Queen Eleanor's Cross, Charing Cross. See *Charing Cross*.

**Strassburg**, Ger.; STRASBOURG, Fr.; on the Ill, 2 mls. from the Rhine, in the midst of a broad, fertile plain, strongly fortified. Pop. nearly 95,000.

\*\* The *Cathedral* was founded by Clovis, 510; destroyed by lightning, 1007; present edifice commenced, 1015. The façade was designed by Erwin of Steinbach, and his daughter, Sabina.

Contains, in niches above, equestrian statue of Clovis, Dago-



bert, Rudolph, and (recent) Louis XIV. Length of building, over 370 ft.; breadth, 140 ft.; height of nave, 100 ft.

The *Astronomical Clock* in the s. transept with fanciful attachments for striking the hours, representing Time, Youth, Age, the Apostles, etc., is an object of interest, especially at 12 o'clock, when the principal exhibit occurs.

\* *The Tower* rises 249 ft. from the platform, which being 216 ft. from the pavement, gives a total height of 465 ft., being one of the highest structures in Europe. Tickets for the ascent are obtained at the office on the s. side of the building, outside. The view, though extensive, hardly compensates for the labor of the ascent.

**Stratford-on-Avon, Eng.** Pop. about 4,000. \**Shakespeare's House*, admission, 6d.; Museum, 6d. His birthplace was purchased by the Government, 1847, and restored as nearly as possible to its original appearance; situated in the centre of the town, on Henley St.,  $\frac{1}{2}$  ml. from the rly. station.

*New Place*, the house which Shakespeare built, and where he died, is about midway to the church, and on the direct route. Of this structure nothing remains excepting some portions of the foundations. Opp. is the Guild Chapel, or Chapel of the Holy Cross, 1269; chancel rebuilt about 1450. Adjoining is Guild Hall, where Shakespeare was a pupil; the second story has undergone many changes.

\* *The Church* (6d.), where the poet is entombed, is  $\frac{1}{4}$  ml. s. from New Place, on the bank of the A'-von, amid a group of lime trees. The tomb is beneath the chancel, and beside it those of his wife, two daughters, and others of the family. A bust above, dates to within a few years of his death. Note the carvings of the seats of the choir stalls.

[Should the church be closed, the Parish Clerk may be found on the opp. side of the street, second door to the l. from the corner.] See Route 9, Note 13.

**Sulpice, St.** (sule-pees), ch., *Paris*, on the s. bank of the Seine, near the Palais de Luxembourg. Erected, 1646; 460 ft. by 183 ft.; towers dissimilar, in obedience to an order said to have been given by the abps. that only Notre Dame should have two similar towers; height, 224 ft. Said to have the finest organ in Paris.

**Tapestries, Raphael's**, in Berlin, Dresden, and the Vatican. See *Cartoons of Raphael*.

**Teniers, David** (ten'-yerz or tane'-yea), the Father, 1582-1649, b. Antwerp; genre, myth., and landscape painter.

PRINCIPAL WORKS: Cassel, 216; Dresd., 907-8-9-10-11-12-13; Dul., 60; Hermit, 669, 670; Nat. Gall., 950-1; Uffl., 705.

**Teniers, David, Yr.**, 1610-1690, b. Antwerp. The most illustrious genre painter of Belgium. He excels especially in peasant life, fairs, and festivals. His rustic scenes are admirable on account of their life-like tone, but still more so from their harmonious management of light and shade, and the effective use of contrasts. In this respect he had few equals. He often adopted a silvery color. His works, which number upward of 900, are found in all large galleries, and command the highest prices.

PRINCIPAL WORKS: Amst. Hoop, 115-6-7; Van Hill., The Drummer; Ant., 344-6-7-8; Belv., nine; Berlin, 853-6-7-9, 866B, 866C; Bruns., 582; Bruss., 324, 325, 449, 450; Cassel, 404-5-6-7-8; Corsi., III., 55?; Dresd., 915-19-23-26-28-29-31-34; Edinb., 60, 116, 119, 139, 185; Frank., 134, 135; Hague, 223, Steen Coll., III., The Works of Mercy. Hermit., 672-3-4-5-7, 683-4-5-6-8-9, 690-1-2-3-4-5-6-7-9, 700-6-7-10; Louvre, 512-3-4-5-6-8, 520; Flem. Sch., 124, 128, 133; Lyons, 117; Madrid, 1721-4-6, 1730-2-3, 1744-5, 1754-5, and others—in all, 60; Munich, 299, 840, 841, 1125; Nat. Gall., 155, 242, 805, 817, 857-8-9, 860-1-2-3, 952; Pesth, XV., 536; Turin, 364, 423, 428; Vienna, Roy. Acad., many small works; Chud., 234, 236, 286.

**Terburg, Gerard, Ter Borch**, 1608-1681, b. at Zwolle, *Hol.* One of the best genre painters of the Dutch School. Unlike his great contemporary, Teniers, he took his subjects from high life. In the representation of elegant costumes, especially of white satin, his effects are most remarkable. "He attained a high reputation as a portrait painter, though, from his partiality for silks and satins, he was called a 'stuff' painter. He presents to us elegant and peaceful domestic scenes, occasionally clouded by some untoward interruption to a love affair." His works number but about 100, and are held at enormous prices; his masterpiece was recently purchased at \$45,000.

"Terburg may be considered as the creator of what are called conversation pieces. None can be compared to him in the magical harmony of his silver tones, and in the gradations of his aerial perspective."—*Worman*.

PRINCIPAL WORKS: Amst. Hoop., 118; Van Hill., two; Ant., 344-6-7-8; Berlin, 791-A-B-C-D-E-F, 793; Cassel, 354, 385; Dresd., 1242-3-4-5; Frank., 235; Hague, two; Hermit., 871-2-3-4-5-6; Liecht., 230-2, 2d floor, VI. 562-3, Louvre, 526-7-8, 145; Lyons, 115; Munich, 243, 1029, 1062; Nat. Gall., 864, 896; Rijks, 394-5-6-7; Uffl., 958.

**Tête Noire** (tate-nwar), *Switz.* See Route 37, Note 6.

**\*Thames, The** (temz), *London, from the Tower to Battersea.*

Boats from London Bridge, *up*, about every 5 minutes; *down*, about every 10 minutes.

Commencing at the Tower and going up stream; n., *the Tower*, surrounded by a wall and surmounted by a sq. white tower with a turret at each corner; n., the Custom House; Coal Exchange; Billingsgate; the Monument of the Great Fire, 1666, (dist.).

*London Bridge*, stone, 928 ft., 5 arches, 1825, cost \$12,000,000; n., Fishmongers' Hall; s., St. Saviour's Ch., sq. tower; site of Winchester Pal., and of Globe Theatre; Barclay's Brewery; n., Cannon st. rly. Station.

*S. E. Railway Bridge*, iron, 5 arches, on 16 cylindric piers.

*Southwark Bridge*, 708 ft., iron, 3 arches, cost \$4,000,000, 1815; n., Vintner's Hall; Queenhithe; Ch. of St. Michael's; Ch. of St. Bennet; Large Flour Mill; site of Blackfriars Theatre.

*Lond., Chat., and Dover Railway Bridge and Station.*

*Blackfriars Bridge*, 1272 ft., iron, 5 arches, on stone piers, 1864; n., Victoria Embankment to Westminster, *which see*; s., Christ Ch., dist.; n., St. Bride's Ch., dist.; site of Salisbury Ho.; Whitefriars; Temple Buildings, red; Temp. Gardens; Temp.

Ch.; Middle Temp. Hall; Temp. Pier; Site of Arundel Ho.; King's College; Somerset Ho.; s., tall Shot Tower.

\* *Waterloo Bridge*, 1380 ft., 9 arches, 1811, cost \$5,000,000.

s., Waterloo Railway Sta.; Iron Foundries; Shot Tower; n., Adelphi Terrace (Garriek d. in centre ho.); Cleopatra's Needle (see *Victoria Embank.*); s., Lumber Yard; n., Watergate of Duke of Buckingham's Seat; s., Lion Brewery; n., York Ho.

*Charing Cross*, or Hungerford Bridge, rly. and foot; iron, 8 spans, 1863.

n., Charing Cross Pier; Underground and S.E. Rly. Stations; s., Government Stores; n., Whitehall Stairs; Whitehall Gardens; Montague House; Richmond Terrace.

*Westminster Bridge*, 1160 ft., iron, 7 arches, 1856; n., Parlia-



Thorn Extractor—Florence.



ment House, *see*; and Westminster Abbey; s., St. Thomas' Hospital; Albert Embankment; Lollard's Tower; Lambeth Palace.

*Lambeth Bridge*, suspension, of 3 spans, 280 ft. each, 1862; s., Lambeth Old Ch.; Tile Furnaces; n., Millbank Penitentiary; s., Vauxhall rly. sta.; site of Vauxhall Gardens.

*Vauxhall Bridge*, 798 ft., iron, 9 arches, 1811; n., Ch. of Holy Trinity.

*Railway Bridge. Chelsea Bridge*, suspension, 1858; n., Barracks; Chelsea Hospital; Terraces; s., Battersea Park and Gardens; n., Chelsea Church.

*Albert Bridge*, n., site of Sir Thos. More's House.

*Battersea Bridge*, numerous arches; s., Bat. Ch., burial-place of Lord Bolingbroke; n., House of Turner, the painter, middle cottage of three, near the Cremorne Pier. Cremorne Gardens.

**Thorn Extractor**, called also SHEPHERD MARTIUS, a charming antique sculpture of a lad seated and endeavoring to extract a thorn from his foot. *Statues*: marble, Uffizi, s. corridor; and the Pal. of the Conserv., bronze, Room of bronzes.

**Thorwaldsen, Albert** (tor-vald-sen), 1770–1844, b. at Copenhagen, Den. Early indicating talent, he was gratuitously educated at the Copenhagen Academy of Art, and afterward granted a three years' travelling studentship, wherewith he went to Rome. His early works were Jason, Achilles, Mars, Adonis, and other classical subjects. A commission from an English gentleman for his *Jason*, in marble, secured his financial independence, and he remained in Rome 23 years. Returning to Copenhagen, he remained but a single year, when he again went to Rome, remaining now 18 years. Again visiting his native city, he was received with the most distinguished honor. The Thorwaldsen Museum was erected by public subscription to contain his works.



Thorwaldsen—Copenhagen.

Among his most celebrated works are Christ and the Twelve

Apostles in the Fruekirk, Copenhagen; Alexander, and his well-known Day and Night. His works number over 200. He is entombed in the Court of the Thorwaldsen Mus., Copenhagen, in the midst of the immortal creations of his own genius.

**Thun** (toon), *Switz.*, on the Aare,  $\frac{3}{4}$  ml. below the lake of Thun; pop. about 5,000. Noted for little besides its peculiar architecture, the houses having a one-story projection toward the street upon which are the sidewalks.

**Tiberius.** Rom. Emp., son of Claudius, b. B.C. 42. On the death of his father, his mother married Augustus, by whom Tiberius was adopted as his successor. Married Julia, daughter of Augustus. Came to the throne, A.D. 14; reigned 13 years, when he was smothered by order of the chief of the Prætorian Guard. Palace of Tiberius, see *Palatine Hill*.

**Tintoretto, II, JACOPO ROBUSTI, 1518-1594, b. at Venice.**



Bacchus and Ariadne—*Tintoretto*.

The pupil of Titian, he sought to unite the drawing of Angelo with the coloring of his master; and by uncompromising study came to the rank of one of the greatest masters of light and shade, as he certainly was one of the most vigorous painters in the history of art. He worked with great rapidity, covering an astonishing amount of surface. His *Paradise in the Doges' Palace*, is the largest oil-painting ever executed, being

70 feet in length and 40 in width, and containing over 400 figures.

"Along with much that was grand, there was in him a certain coarseness and barbarism of feeling. In his enormous works, which in square feet of painted surface amount to ten times as much as the fruit of Titian's century of life, one begins to surmise that he undertook such things like a contractor and executed as an improviser."—*Burckhardt*.

"Nevertheless, he is to be reckoned among the boldest and most assured painters known to the history of art. His pictures are absolutely astounding as to number and extent."—*Lübke*.

"A more vigorous and more fecund artistic temperament is not to be found in the world. . . . No painting, in my judgment, surpasses or perhaps equals his *St. Mark*, in the Academy; at all events, no painting has made an equal impression on my mind. . . . Veritably, we do not know him in Europe. The European galleries contain scarcely anything by him, the few examples they have

acquired being small or of minor importance. . . . The truth is, no man like him is or has been seen. . . . A furnace like this, so ardent, so overflowing, with such outbursts and flaming coruscations, with such an immense jet of sparks, with such luminous flashes, so sudden, so multiplied, with such a surprising and constant volume of smoke and flame, has never been encountered here below."—*Taine*.

**PRINCIPAL WORKS:**

Augsburg., 265; Belv., four; Berlin, 300, 310, 316, 160A; Brera., 213, 226; Bruss., 281, 282; Cap., 26, 108, 114, 176, 124?; Cassel, 70; Colon., a portrait group; Dresd., 287-8-9, 290-3? Doges' Pal., \*Paradise and several others; Edinb., 91, 114?, 214, 310; Hamp. Ct., 69, 77, 91?; Hermit., 132-3-4-5, and several portraits; Liverp., 90-1-2A?; Louvre, 337, 19; Lucca, 15; Madrid, 410, 411, 412, 413, 415, 419, 422, 423, 429, 434, in all 33; Modena, seven; Munich, 1223; Pesth, IV. 145, 157; Pitti, 3, 65, 131, 248, 617, 638; Venice, 25, 45, 51, 503, 568, 569, 575, and Scu. di San Rocco contains a large collection; Vienna, Chud., 54.



Titian.

**Titian** (tish-e-an), TITIEN, TIZIANO VECELLIO, 1477-1576, b. at Capo del Cadore, *Italy*. Pupil of Gen. and Gio. Bellini; afterward, of Giorgione, under whose influence he abandoned the

antique and adopted the modern. He rose rapidly to the highest rank as a master of light, shade, and color. Among his best known works are the *Venus*es of the Uffizi and Dresden galleries.



Venus—Titian.

"The carnation hues of youth and beauty, and the soft undulating outlines of the female form, are painted as none but Titian

could paint them; and the effect is so dazzling and striking that we can hardly persuade ourselves that it was not produced by some process now lost to the pencil, or by the use of colors that modern chemistry cannot replace."—*Hillard*.

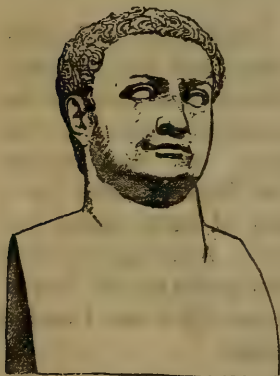


His celebrated *St. Peter Martyr*, which was ranked next to Raphael's Transfiguration, and Domenichino's St. Jerome, was lost in the conflagration of San Giovanni e Paolo, Venice, 1867.

Living to the extreme age of ninety-nine, and wielding his brush to the last, his works are innumerable and to be found in every important collection. Venice possesses his first, his last, and his most noted work—all in the Academy of Fine Arts. The Madrid Gallery has 43 Titians; the Louvre exceeding 20. He is entombed in the church of the Frari, Venice.

**PRINCIPAL WORKS:** Ant., 357; Belv., sixteen; Berlin, 161-3-6, also several portraits; Borg., X. 2, 16, 21, XI. 3?; Brera, 243-4-5; Cassel, 23? 25; Colon., III. Portrait, Long Gal., Holy Fam.?; Corsi., III. 50? IV. 21, 28, VIII. 30? IX. 36, 55; Darm., 519? 520; Doges' Pal., Doge Grimani; Doria, V. 22? Cor. I. 14, Cor. II. 26? 52, 56; Dresd., 222-3-4-5-6-7-8-9, 230; Edinb., 378, 145, 71? 116? 374?; Frank., 23?; Hampton Ct., 116, 122, 149, 113? 164?; Hermit., 93-4? 5-6-8-9, 100-2-4? 5; Liverp., 89?; Louvre, 439, 440-1-2-3-5-6-9, 450-1-2-3-4-5? 6; Madrid, 450-1-2-3-4-5-6-7-8-9, 461-2-3-4-7-8-9, 470-4-5-7, and others, 43 in all. Munich, 467, 489? 496, 524, 587, 591, 1238, 1329; Naples, Ven. Sch., 20, Sala di Correg., 5, 8, 11, Sala Grande, 36; Nat. Gall., 4, 34-5, 270, 635-6; Pesth, IV. 153; Pitti, 17, 18, 54, 67, 80, 92, 110? 201, 423?; Sciarra, two, one doubtful; Uff., 590, 599, 605-9-14-18, 625, 626, 633, 648, 1002, 1108, 1116, 1117; Vat., Madonna; Venice, 24, 33, 366, 487; Verona, 52.

**Titus Flavius Sabinus Vespasianus.** Roman Emperor, son of Emperor Vespasian, b. A.D. 40. Served in Britain and in Germany, and under his father in the Jewish wars. Upon the proclamation of his father as Emperor, Titus remained and concluded the conquest of Jerusalem. Returning the following year, he was honored with a Triumph. He succeeded his father, A.D. 79. He reigned but two years, having, as it is supposed, been poisoned by his brother Domitian.



Titus—Naples.

**\*Titus, Arch of, Rome,** on the Via Sacra, between the Forum and the Coliseum. Erected by the Senate, A.D. 81, to Titus, in honor of his conquest of Jerusalem; inscribed "Senatus Pop-

ulus que Romanus Divo Tito Divi Vespasiani Filio Vespasiano Augusto." One of the most interesting ruins of Rome. The *bas-reliefs* on the inside of the Arch represent Titus crowned by Victory, in a triumphal procession with various trophies from the

temple of Jerusalem, among which may still be seen the golden candlestick, the silver trumpets, and the golden table.

“Over the half-worn pavement and beneath this Arch the Roman armies had trodden in their outward march, to fight battles a world’s width away. Returning victorious with royal captives and inestimable spoil, a Roman triumph, that most gorgeous pageant of earthly pride, has streamed and flaunted in hundred-fold succession over these same flagstones, and through this yet stalwart archway.”—*Hawthorne*.

“The Jewish trophies are sculptured in bas-relief on the inside of the Arch, beneath the vaulting. And, at this day, the Jew refuses to walk beneath them, but creeps stealthily by the side with downcast eyes or countenance averted.”—*Merivale*.

“The procession of the Popes, going to the Lateran for their solemn installation, used to halt beside the Arch of Titus while a Jew presented a copy of the Pentateuch with a humble oath of fealty.”—*Hare*.

TITUS, BATHS OF. See *Trajan, Baths of*. “It is very extraordinary, that, notwithstanding these ruins were verified as long ago as 1818 as being the remains of the Thermæ of Trajan, all the guide-books continue to call them the Baths of Titus.”—*Shak. Wood*.

**Tivoli** (tiv'-o-ly), 18 mls. from Rome. The extensive ruins of the Villa of Hadrian, which is said by antiquaries to have been 3 or 10 mls. in circumference, render this one of the most interesting localities in the vicinity of Rome.

### **\*\*The Tower, London.**

On the n. bank of the Thames, below London Bridge. Admission daily, 10-4 (1 sh.) ; M. and Sat. free.

The Tower is an extensive fortified palace, commenced by Wm. the Conqueror in 1080, and subsequently enlarged, until at present it covers about 12 acres.

*The Outer Ward* embraces 4 towers : the Middle, the Byward, the Traitors' Gate, and the Cradle Tower.

*The Inner Ward* embraces 12 towers : the Bloody, the Bell, Beauchamp, Devereux, the Flint, Bowyer, the Brick, the Jewel, the Constable, Broad Arrow, Salt, and Record.

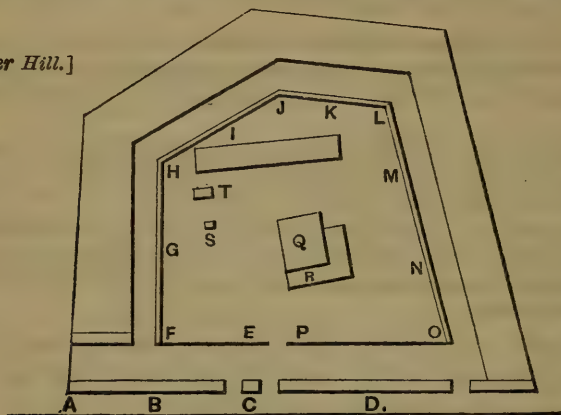
The Tower is entered from the side of Tower Hill, by the Lions' Gate, on the w. side, where the lions and King's beasts were formerly kept. Passing under two Gothic gateways, through the Middle (A) and Byward (B) Towers and over the moat, now a garden, the visitor enters the Outer Bail, and perceives before him the wall of the Inner Bail, 30 to 40 ft. high ; thence beneath the portcullis of the Bloody Tower (E), he enters the Inner Bail. Visitors are usually first directed to the HORSE ARMORY (R),

150 ft. by 33, containing 22 equestrian figures, clad in the armor of the time from Edward I. to James II.

1 *Comp.*—Weapons, etc., from the battle of Hastings; suit of the time of Edward I.

2 *Comp.*—Arms of the War of the Roses, and battles of Agincourt and Poitiers; suit of the time of Henry VI. to Edward IV.

[Tower Hill.]



The Tower of London.

- |                         |                         |                          |
|-------------------------|-------------------------|--------------------------|
| A. The Middle Tower.    | H. The Devereux Tower.  | O. The Salt Tower.       |
| B. The Byward Tower.    | I. The Flint Tower.     | P. The Record Tower.     |
| C. The Traitors' Gate.  | J. The Bowyer Tower.    | Q. The White Tower.      |
| D. The Cradle Tower.    | K. The Brick Tower.     | R. The Armories.         |
| E. The Bloody Tower.    | L. The Jewel Tower.     | S. Site of The Scaffold. |
| F. The Bell Tower.      | M. The Constable Tower. | T. St. Peter's Chapel.   |
| G. The Beauchamp Tower. | N. The Broad Arrow Tr.  |                          |

3 *Comp.*—With nine arches; the Tudor colors, green and white; armor of the reigns of Henry VIII. and Elizabeth; suit of Damaskeened armor worn by Henry VIII.

4 *Comp.*—With eight arches; Stuart colors, yellow and red; suit of the time of James I.

From the Horse Armory a short staircase leads to a compartment filled with Oriental Arms.

**QUEEN ELIZABETH'S ARMORY.**—Passing up the stairs, through the immense walls, the visitor enters the White Tower. On the r. is the prison of Sir Walter Raleigh. In the centre, instruments of torture; the block on which Lovat, Kilmarnock, and Balmerino were executed, 1745; the axe, the iron collar of torment, the cravat, thumb-screw, etc.

IN THE WHITE TOWER (Q) is the Chapel of St. John, one of the oldest and best preserved specimens of Early Norman architec-



ture in Great Britain. At the foot of these stairs the bones of the murdered princes were found.

In another part of the Tower are

**\*\*THE CROWN JEWELS.**—First kept in the Tower in the reign of Henry III., 1216. During the confusion which prevailed after the death of Charles I., all the Royal ornaments, and that portion of the Regalia which was kept in Westminster Abbey, was scattered and sold. After the Restoration these portions were replaced, retaining the ancient names and styles. The jewels are now valued at \$15,000,000. The collection is surmounted by the crown of Her Majesty, the Queen.

*St. Edward's Crown* has the familiar form represented in the royal arms, and on the coins of the realm. *The Prince of Wales' Crown* is of pure gold, unadorned with jewels. It is placed before his seat in the House of Lords. *The Ancient Queen's Crown* is used at the coronation for the Queen Consort. *The Queen's Diadem* was made for the consort of James II.

*St. Edward's Staff* is of beaten gold, 4 ft. 7 in. in length.

*The Royal Sceptre*, or Sceptre with the Cross, is placed in the right hand of the Sovereign, at the coronation, by the Archbishop of Canterbury.

*The Rod of Equity*, or Sceptre of the Dove, is placed in the left hand of the Sovereign at the coronation.

*The Queen's Sceptre*, somewhat smaller than the others, is adorned with precious stones.

*The Curtana*, or pointless sword of mercy; the swords of Justice, temporal and ecclesiastical, are borne by the sovereigns at coronation.

*The Coronation Bracelets*, the Royal Spurs, the Anointing Vessel and Spoon, are all used at coronations. The Spoon is supposed to be the sole relic of the Ancient Regalia.

*The Baptismal Font* is used at the christening of royal children.

**THE PRISON**, in the *Beauchamp Tower* (G).

Among the eminent persons imprisoned here were Wallace, Mortimer, King John of France, Anne Boleyn, Catharine Howard, Lady Jane Gray, Cranmer, Raleigh, Laud, Vane, the Seven Bishops, and Walpole.

In the **BOWYER TOWER** (J) the Duke of Clarence was drowned in a butt of Malmsey.

In the **BELL TOWER** (F) Guy Fawkes was examined by torture, and Queen Elizabeth imprisoned.

In the COURT is shown the place of execution (S) of Anne Boleyn, Catherine Howard, Lady Rocheford, and Lady Jane Grey.

\*ST. PETER'S CHAPEL (T), in which rest the remains of many of these unfortunate victims, is adjacent. Here were buried Queen Anne Boleyn; Queen Catherine Howard; Sir Thomas More; Thomas Cromwell; Earl of Essex; Margaret, Countess of Shrewsbury; Lord Admiral Somerset; his brother, the Protector; Lady Jane Grey and her husband, and many others.

Macaulay remarks that there is no sadder spot on earth than this little cemetery.

*Tower Hill.*—Directly above the entrance to the Tower, is a *small park* enclosed with an iron fence. This is Tower Hill, where those state executions took place which did not occur within the Tower walls. The scaffold stood near the centre of the present enclosure. Here perished Sir Thomas More, Bp. Fisher, Henry Howard, Somerset, Lord Guilford Dudley, Algernon Sidney, Lords Kilmarnock, Balmerino, and others; 16 in all, the last being Lord Lovat, 1747.

**Trafalgar Square**, and its immediate vicinity. Standing near the National Gallery, on the l., is the bronze equestrian statue of George IV., by Chantrey. In front is the *Nelson Column*, of Portland stone, 145 ft. in height, surmounted by a statue of Nelson, 17 ft. in height. Upon the pedestal are reliefs in bronze made from cannon taken from the French. *Bas-reliefs*: Death of Nelson, Battle of the Nile, of Copenhagen, and of St. Vincent.

*The four colossal Lions* in bronze upon the corners are from models by Landseer. On the r. of the Column is the statue of Sir Charles Napier; on the l., Gen. Havelock.

*Statue of Charles I.* Directly in front of the Nelson Column in the street stands the statue of Charles I., cast by Le Sueur, pupil of John da Bologna, in 1633. In the Civil War, Parliament sold it to a brazier, with strict orders for its destruction, but the artisan buried the statue, producing some other fragments as evidence of his compliance with their orders. After the Restoration it came to light again and was set up in its present position, 1676. See *Charing Cross*.

**Trajan, M. Ulpius**, Rom. Emp., b. near Seville, Spain, A.D. 52. Served in the army in Germany and the East; was consul in 91; was adopted by Nerva and came to the throne in A.D. 98. Reigned 19 years with great success; was honored with two triumphs; built extensive roads throughout the Empire;—

tablished libraries at Rome; and constructed the Forum Trajanum, with the Column of Trajan.

**\*Trajan's Column** in Trajan's Forum; erected A.D. 114, by the Senate, in honor of the successful campaigns of the Emperor. It consists of 34 blocks of marble, covered with a series of bas-reliefs winding about the shaft from base to capital. The number of figures is not less than 2,500, not including the horses and cattle, two feet in height in the lower courses, increasing to 4 ft. at the summit. This column has, for centuries, been regarded as a masterpiece of historic architecture, worthy alike of the great sculptor, Apollodorus, and of the great Emperor whose ashes rest beneath. Formerly a colossal gilt statue of Trajan surmounted the column; but Pope Sixtus V. replaced it by a statue of St. Peter, 11 ft. high.

**\*Trajan's Forum.** Prior to the time of Trajan, a narrow ridge extended from the Quirinal Hill across to the Capitoline. Trajan removed the ridge, the summit of which was of the height of the column, and converted the space into a Forum, A.D. 114, under the direction of Apollodorus. It included the Basilica Ulpia, a Triumphal Arch, a Column, and a Temple. Only a portion of the Forum has been excavated, the remainder being yet under the streets and buildings. The Basilica was surrounded by a double range of granite columns, 50 ft. high.

**\*\*Transfiguration, The,** by Raphael, in the Vatican. In the middle: above, Christ, with Moses and Elias on either hand, also SS. Stephen and Lawrence kneeling; below, on the r., a demoniac lad with his parents, who are appealing to the disciples on the l. for relief. The disciples are pointing above to the Saviour as the only hope of aid.

This was the last work of Raphael, of which he had completed only the upper part at his death. The lower part was painted by Giulio Romano from Raphael's designs.

At Raphael's death this picture was hung over his bed as he lay in state, and carried in procession at his funeral.

It is generally regarded as being the first painting in the world, although the double scene on one canvas has been severely criticised.

“And when all beheld

Him where he lay, how changed from yesterday—

Him in that hour cut off, and at his head

His last great work; when, entering in, they look'd,

Now on the dead, then on that masterpiece—



Now on his face, lifeless and colorless,  
Then on those forms divine that lived and breathed,  
And would live on for ages—all were moved,  
And sighs burst forth and loudest lamentations."—*Rogers*.

"Two entirely different scenes are combined in the picture—a piece of audacity not to be recommended to everyone—it only occurred here, and for this end. Below the mountain, are the people who have brought the possessed boy, and the disciples, puzzled, compassionate, excited, even looking for help in the book, and earnestly pointing up to the mountain whither their master had gone; the possessed one himself especially remarkable as one of the few forms from the realms of darkness produced by Raphael, and which with the most horrible expression, yet showed so strikingly his lofty moderation; the woman lamenting on her knees in front is, as it were, a reflection of the whole incident."—*Burckhardt*.

"It is somewhat strange to see the whole picture of the Transfiguration—including the three apostles, prostrate on the mount, shading their dazzled senses from the insufferable brightness—occupying only a small part of the top of the canvas, and the principal field filled with a totally distinct and certainly unequalled picture, that of the demoniac boy, whom our Saviour cured on coming down from the mount, after his transfiguration. This was done in compliance with the orders of the monks of S. Pietro in Montorio, for which church it was painted."—*Eaton*.

"It must ever be matter of wonder that anyone could have doubted of the grand unity of such a conception as this. In the absence of the Lord, the disconsolate parents bring a possessed boy to the disciples of the Holy One. They seem to have been making attempts to cast out the Evil Spirit; one has opened a book, to see whether by chance any spell were contained in it which might be successful against this plague, but in vain. At this moment appears He who alone has the power, and appears transfigured in glory."—*Goethe*.

"In looking at the Transfiguration, we must bear in mind that it is not an historical but a devotional picture; that the intention of the painter was not to represent a scene, but to excite religious feelings by expressing, so far as painting might do it, a very sublime idea."—*Mrs. Jameson*.

"My strongest objection against Scripture pictures is the pain I feel in looking on blood and tortures, however exalted the faith of their victims. . . . The Demoniac Boy, in Raphael's Transfiguration, is disagreeable and undignified. . . . Nothing is more revolting than ensanguined gashes or muscular convulsions. In such pictures we at once miss and dread to find exactitude of imitation. What pleasure could such attempted fidelity bestow? It is always more horrible or less lovely than nature herself."—*Mad. de Staël*.

"I am impressed with the idea that the face of Jesus looks too much like human flesh and blood to be in keeping with the celestial aspect of the figure, or the probabilities of the scene. As regards the composition of the picture, I am not convinced of the propriety of its being in two so distinctly separate parts."—*Hawthorne*.

"The figure and head of the Saviour, in point of coloring, drawing, and expression, are among the very highest achievements of the art of painting. The dignity and serenity with which the form of the Saviour reposes on the air are a distinct expression of Divine power; and the light with which it is penetrated is also celestial. . . . The kneeling figures at the extremity of the mountain, which are supposed to be portraits of the father and uncle of Cardinal de Me-



Transfiguration—*Raphael.*





**5.**—*Peristyle* ; formerly a summer dining-room. Marshal Bazaine tried here, 1875.

**7.**—*Circular Saloon* ; Chapel, in time of Louis XVI.

**8.**—*Billiard Room* ; Music hall, time of Louis XIV.

**9, 10.**—Sleeping rooms in time of Louis XIV.

**11.**—*Malachite Room* ; named from the malachite tables, vases, and cups, presented by Emp. Alex. of Russia to Napoleon, after the Peace of Tilsit.

**12.**—*Grand Gallery* ; with paintings, busts, and vases ; dining-room in time of Louis Philippe.

**13.**—*Library* in time of Napoléon I. ; inlaid table presented by the pupils of a deaf-mute school to Josephine.

**15.**—*Napoleon's Study*. **17.**—*Bed-chamber* of Napoleon I.

Rooms **14 to 18** were also occupied by Mme. de Maintenon, Stanislas, Louis XV., Napoleon I., and in the time of Louis Philippe, by the Royal Princesses.

ROOMS **19, 20, 21.**—Private rooms of Louis XIV. ; also the suite arranged for and occupied by Queen Victoria, 1846.

Near by is the *Musée des Voitures*, a collection of state carriages. Open Sun. and Th.

**Trianon, The Petit** (pe-tee' tree'-ah-noñ). Upon Louis XV.'s attaining his majority, he erected this smaller palace particularly for Mme. Du Barry.

Upon Louis XVI.'s coming to the throne he gave it to Marie Antoinette, who made it her favorite residence.

In Louis Philippe's time the Duke and Duchess of Orleans resided here for a time.

During the reign of Louis Napoleon, Empress Eugenie sought to collect in the Petit Trianon whatever articles might be found which had once belonged to Marie Antoinette, making it in some sense a *Petit Musée*.

ROOM **1.**—*Ante-chamber* ; bust of Emp. Joseph II. of Austria, brother of Marie Antoinette.

**2.**—*Dining-room* ; writing table presented to Louis XVI. by the states of Burgundy.

**3.**—*Petit salon* ; jewel-casket of Marie Antoinette, made of sandal and mahogany woods, crowned with Prudence, Wisdom, and Abundance.

**4.**—*Grand Drawing-room* ; numerous objects belonging to

3	4	5
2		6
1		7

Marie Antoinette ; several writing-tables ; a harpsichord ; a desk , two vases of petrified wood, presented by Emp. Joseph II. to his sister.

5.—*Boudoir* ; work table ; bust of Marie Antoinette in porcelain.

6.—*Bed-chamber* ; carved wood bedstead ; carpet, presented by the city of Lyons ; fluted vases.

7.—*Dressing-room* ; a toilet ; vases ; basket of flowers.

**Trinità de' Monti, La**, ch., Rome ; above the Pi. di Spagna. Erected, 1494, by Chas. VIII., of France. Closed after 9½ A.M. but admission may be obtained at a side door to the left. The chief interest is in Volterra's Descent from the Cross, which, on account of the unfavorable light, should be visited in the morning.

*On the r.*: 2d Chapel, picture of St. Francis de Sales ; 3d Chapel, Assumption, the Presentation and Massacre of the Innocents, by Volterra ; in the Assumption, in the r. corner, is the portrait of M. Angelo ; 5th Chapel, school of Sodoma ; 6th Chapel, School of Perugino. *On the l.*: 1st Chapel, Descent, by Achtermann ; 2d Chapel, \*\*Descent, by Volterra (see *Descent*) ; 3d Chapel, Madonna, by Veit ; 4th Chapel, St. Joseph, by Langlois ; 6th Chapel, Wise and Foolish Virgins, and the Prodigal Son, by Seitz. Claude Lorraine was originally buried in front of the 2d ch. on the l. ; since removed to the Ch. S. Luigi de' Francesi.

**Tross'-achs** (bristling country), *Scot.* ; a narrow defile with many projecting or bristling rocks. Hardly sustains expectation. Scene of Scott's "Lady of the Lake." See Route No. 3.

**Tuileries** (tûil'-re'), **Palais des, Paris**, commenced by Catherine de Médicis, 1564, completed by Napoleon III., 1856 ; was used as an occasional royal residence. In 1789, the market women of Paris marched to Versailles, and compelled Louis XVI. to return with them, and take up his abode in the palace. In 1792, a mob appearing before the palace, a sanguinary conflict ensued between the guards and the people, in which 800 Swiss soldiers were slaughtered (in memory of whom the Lion monument at Lucerne was sculptured), the King taken prisoner, and the Bourbons overthrown.

In 1800, Bonaparte as First Consul made it his chief residence ; in 1830 the palace was again captured by the populace, Charles X. taking flight ; in 1848 another revolution occurred, the palace being sacked, the throne burned, and Louis Philippe and family

escaping capture by passing through the gardens and out of the gate at the Place de la Concorde. In 1871, the Communists in their general purpose of destroying all the public buildings of the city, filled the palace with explosives and petroleum, and upon the entrance of the government troops, fired the palace, which soon became a mass of ruins.

\* **Tuileries, Gardens of the**, extending from the palace to the Place de la Concorde, laid out in time of Louis XIV., are surrounded on three sides by terraces, that on the s. being a subterranean passage to the palace. Among the statuary are 1, The Knife Grinder; 2, Phidias; 4, Pericles; 8, Theseus; 9, Spartacus; 10, The Laocoön, Hercules, and Meleager.

In the grove are the Carrés d'Atalanta (designed by Robespierre in 1793), two amphitheatres with seats for the council of old men who were to preside over the Floral Games. Near the w. end, called La Petite Provence, the favorite resort of the little folks, is a fountain with four groups in marble: n. side, the Rhône, and Saône, by *Coustou*; The Tiber, by *Van Cleve*; s. side, The Nile by *Bourdôt*; and the Rhine and Moselle, by *Van Cleve*. The orange trees in the Allée des Orangers, are from 100 to 400 years old. At the gateway of Place de la Concorde are two fine groups: Fame and Mercury, by *Coysevox*.

**Turin'** (too-rin'), **TORINO** (to-ree'-no), *Italy*, on the Po and Dora Riparia. The train from Geneva and Paris enters the city on the s. side, and runs nearly due n. into the station; pop. 253,000. It was founded by the Taurini; destroyed by Hannibal B.C. 218; was the capital of Piedmont in the middle ages; became subject to Savoy, 1418; and was the capital of Italy from 1859 to 1865.

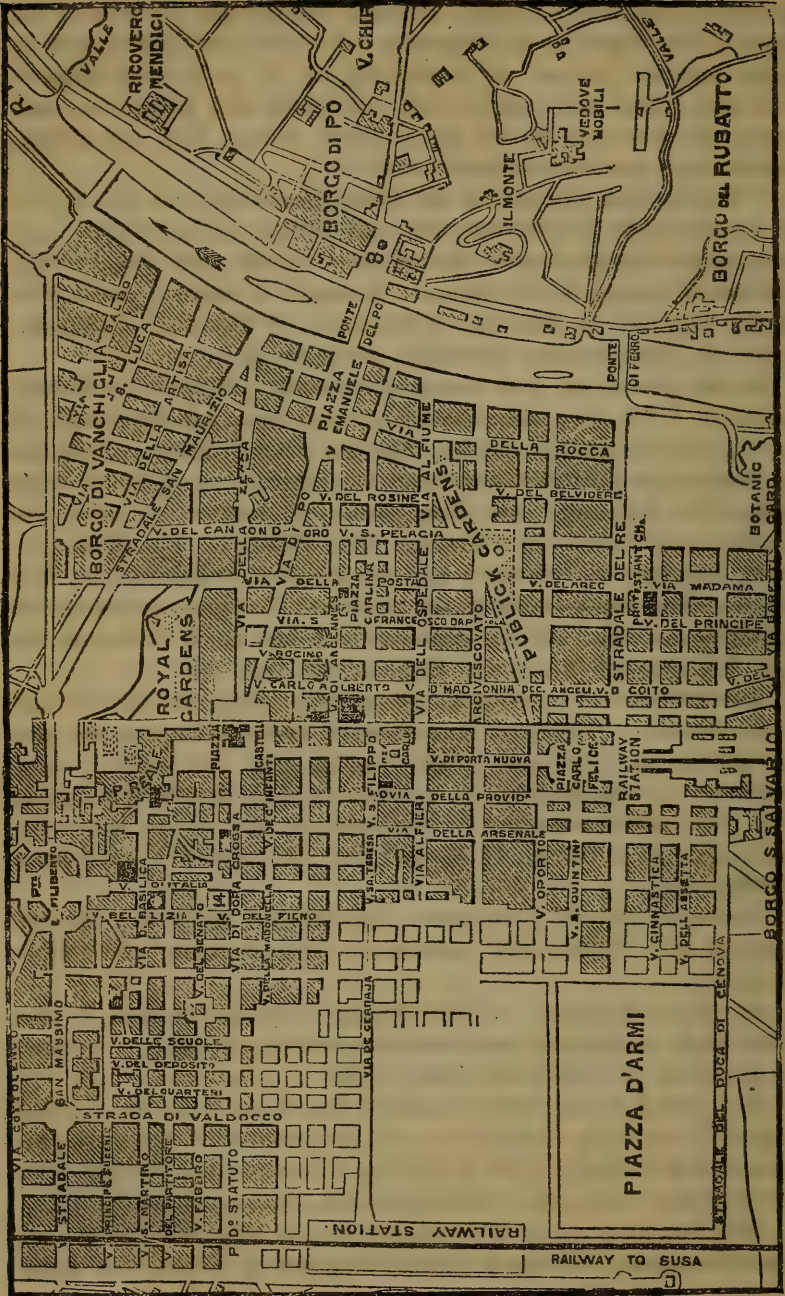
*Principal Objects of Interest*: the Palazzo Madama; the Palazzo Reale; Palazzo dell' Accademia delle Scienze, and Cathedral.

**PALAZZO MADAMA**, in the Piazza Castello, erected in the 13th cent., is the only mediæval structure in the city. In front is a mon. to the Sardinian Army, 1859.

**PALAZZO REALE**, on the n. side of the Piazza Castello, the residence of the King when in the city, is accessible only in the absence of the family. The s. e. wing contains the \*Armory, open 11-3; Sun., free; other days by ticket obtained at the Armory.

**THE PALAZZO DELL' ACCADEMIA DELLE SCIENZE**, in the Piazza Carignano. *Ground Floor*: Museum of Antiquities, Egypt-





East.

TURIN.

West.

tian, Grecian and Roman sculptures. *First Floor*: Museum of Natural History and of Mineralogy. *Second Floor* (98 steps): \* Picture Gallery, 600 paintings; 15 rooms; \* Room No. 13.

THE CATHEDRAL, adjacent to the Pal. Reale, 1492. On the l. of the high altar are the seats of the Royal Family. Behind the high altar is the Capella del SS. Sudario, the tomb of the Dukes of Savoy; mons. and modern statues.

*Routes*: To PARIS, 22 hrs., \$20; \$16.50; see Route 40 Turin to Culoz, thence Route 39 Culoz to Paris. To GENEVA, 11 hrs., \$7.75; \$5.75; see Route 40 Turin to Culoz, thence Route 39 Culoz to Geneva. To MILAN, 3½ hrs., \$3.40; \$2.20; see Route 43. To VENICE, 10 hrs., \$9.50; \$6.60; see Route 43 Turin to Milan, thence Route 46 Milan to Venice. To BOLOGNA, 7½ hrs., \$7.60; \$5; see Route 42. To FLORENCE, 12 hrs., \$10.60; \$7.40; see Route 42 Turin to Bologna, thence Route 49 Bologna to Florence. To GENOA, 5 hrs., \$3.40; \$2.40; see Route 42 Turin to Alessandria, thence Route 52 Alessandria to Genoa.

**Turner, Jas. Wm. Mallard**, 1775-1851, b. Covent Garden, London. Entered the Royal Academy, 1789, working chiefly upon landscape in water-color. About 1802 he began to paint in oil. At first an imitator of Claude and Poussin, he ultimately applied the water-color treatment to his oil-paintings, producing effects of light, shade, and mist, hitherto unapproached. His pictures should be viewed from a distance. His works number more than 200, the larger part of which he bequeathed to the National Gallery. He was never married; was not known to have any relatives, and lived at Chelsea under the name of Brooks. Entombed in St. Paul's, beside Sir Joshua Reynolds.

"I conceive Turner to be the most powerful painter whom the world has ever seen and that he was prevented from being the most perfect by various causes."—*Ruskin*.

### Ur-su-la', St. *Legend of.*

A princess of Britain (or Brittany), who with 11,000 virgins made a pilgrimage to Rome, between the 3d and 13th centuries, and on the return were all barbarously murdered near Cologne. The manner of collecting the virgins is stated to be that her hand being sought by the King of England for his son, she made reply, "he shall give me for companions ten virgins of noble blood, and to each of these a thousand attendants, and to me also a thousand maidens to wait on me."

"This extraordinary legend is believed to have originated in the discovery of an inscription to *Ursula et Undecimilla Virgines*, the second name being read as expressive of a number, and not a person, and so converting two virgins into 11,000."—*Fairholt*. See *Cologne, St. Ursula*.

### Uta, the *Legend of Ehrenfels.*

The maiden Uta sat at the window of the castle weeping bitterly, because her father had called the Knight of Reichenstein, whom she dearly loved, a robber and an outlaw. At this moment turning her eyes toward the home of her lover,

she beheld it in the midst of flames, and the Knight in a boat crossing the river, As he drew near he called, saying, "Uta, come to me once more before I leave you forever; the Emperor has made me an outlaw and a fugitive. Fly with me, my darling maiden." She replied, "O that we had died while we were yet happy. I cannot desert my father; I will take the veil and in the cloister I will give all my prayers and thoughts to you." "Never!" exclaimed the Knight, and clasping her to his bosom, plunged with her into the waves. The next day the lovers were found still locked in each others arms.

**Van, Van de, Van der.** See under the name proper, Dyck, Eyck, Velde, etc.

**Vatican, The,** was first occupied as a residence by the Popes about A.D. 500. Charlemagne is believed to have made his residence here on his visit to Rome, 795. It was rebuilt, 1280; and in the 14th century made the permanent papal residence. In 1473, Sixtus IV. added the Sistine Chapel, since which time successive popes have continuously extended the Vatican, until it has become the most extensive palace in the world; containing 20 courts and 11,000 apartments, chapel, and halls.

*Principal Objects of Interest*, which see respectively: I. SISTINE CHAPEL; II. STANZE OF RAPHAEL; III. LOGGIE OF RAPHAEL; IV. PICTURE GALLERY, or Pinacoteca, see Part II. *Vatican, Pictures*; V. SCULPTURE GALLERY, see Part II. *Vatican, Sculptures*.

Permission, *permesso*, necessary; obtained at the office on the r. of the passage leading to the Sistine Chapel, upstairs. A single *permesso* admits 8 persons to the Sistine Chapel, Stanze, Loggie, and Pinacoteca. A separate *permesso* is required for the Gallery of Sculptures.

As the Sistine, the Stanze, and the Loggie of Raphael, and the Pinacoteca are adjacent, these may all be included in one visit by those whose time requires it.

An audience with the pope may usually be obtained by making application some days in advance to the President of the American College, or through the assistance of one's banker.

**Velasquez, Diego Rodriguez de Silva**, (va-las'-keth), 1599-1660, b. at Seville, *Spain*. A pupil of the elder Herrera, he imbibed the style of his master. At the age of 22 he went to Madrid, and was invited to paint the portrait of Philip IV. Upon the visit of Rubens to Madrid, Velasquez met him and received much assistance from the great Flemish master. Soon after Velasquez went to Italy where he studied the works of the great Italian painters, particularly Raphael and Tintoretto; he



was a master equally in sacred and dramatic scenes, figures, and landscapes, though his works are often wanting in soft and delicate tone and finish.

**PRINCIPAL WORKS:** Belv., five; Bergamo, 28, 169; Berlin, 413A, 413G; Cap., 8; Doria, *Innocent X.*; Dul., 194? 309; Frank., 51, 51A; Hague, Span. Sch., two; Hamp. Ct., 82, 90?; Hermit., 418-19-20-21-22; Liverp., 124; Louvre, 551-2-3-4, 39, 37?; Madrid, 1054 to 59, 1060 to 69, 1073 to 78, 1080-3-4-6, 1090 to 99. 1100-6-8, and others, 62 in all; Munich, 366, 366A, 367, 1311, 1414A; Nat. Gall., 197, 232, 745; Pesth, 695; Pitti, 243; Turin, 392; Uff., 210.

**Velde, Adrian van de** (vel-deh), 1639-1672, b. at Amsterdam, pupil of Wynants; one of the first masters of landscape and cattle. Though he died in his thirty-third year, he had finished with great care and delicacy 189 pictures.

**Velde Willem van de**, the elder, 1610-1693, b. at Leyden. In early life a sailor; a reputable painter of sea scenes.

**Velde, Willem van de**, the younger, 1633-1707; son of the elder, b. at Amsterdam. Pre-eminent as the marine painter of the Dutch school. His atmosphere, storms, calms, light, and clouds, are seldom equalled. His works, exceeding 300, are principally in Eng. and Holland.

**\*Vendôme Column**, *Place Vendôme, Paris*. Erected by Napoleon I., in 1806, in honor of his victories over the Austrians and Russians. It is 144 ft. high, 13 ft. in diameter, the core being of masonry and covered with bronze plates in the style of Trajan's Column, at Rome. Around the column is a spiral series of reliefs nearly 900 feet in length, illustrating the campaign of 1805; 1,200 captured cannon were used in its construction. The column was thrown down by the Communists in 1871, but has since been re-erected. The summit was originally crowned by a statue of Napoleon I. Upon his downfall the statue was supplanted by a huge fleur-de-lis, which in turn, gave place, in 1831, to a new statue of the Emperor similar to the original. Upon the overthrow of the column in 1871, the statue was shattered into fragments, but has since been again replaced.

**Venice**, VENEZIA, pop. 131,000. The city is built upon 117 islands, separated by 147 canals, and connected by nearly 400 bridges. The Grand Canal, in shape like the letter S, divides the city into two nearly equal parts, the rly. station being at the n.w. end, and the Piazza of St. Mark's at the s.e.

*History:* Upon the downfall of the Western Empire some of the inhabitants of Northern Italy sought refuge from the conquering barbarians, upon the low islands of the Adriatic, thus laying the

foundations of the city. From fishermen they gradually attained the mastery of the Mediterranean and the commerce of the then known world. In the 11th and 12th centuries the Venetians defeated the Turks in Syria, the Greeks in the Peloponnesus, and in 1204, conquered Constantinople.

From the discovery of the passage to the Indies by the Cape of Good Hope, Venice gradually declined in commerce and power until, in 1797, it was conquered by Bonaparte and annexed to Austria. In 1866, it was ceded to Italy as a part of the Italian Kingdom.

The general appearance of the Grand Canal, although lined with "Palaces," as the guide-books inform us, is assuredly disappointing. Venice, to be enjoyed, must be seen by moonlight, or at twilight, and in summer.

*Principal Places of Interest*, which see respectively under the titles, St. Mark's; Doges' Palace; Academy of Fine Arts, see Part II., *Venice*; The Arsenal.

*Churches*: The Frari; S. M. della Salute; S. Giovanni e Paolo, with the Scuola di S. Marco; S. Sebastiano. Churches open from early morning until 12 or 1.

*Routes*: To MILAN, 6 hrs., \$6; \$4.40; see Route 46. To BOLOGNA, 4 hrs., \$3.70; \$2.60; see Route 48. To MUNICH, 17 hrs., \$15; \$11; see Route 58. To FLORENCE, 8 hrs., \$6.70; \$4.90; see Route 48 to Bologna, thence Route 49 to Florence.

**Venus.** *Greek*, APH-RO-DI'-TE, *myth*, goddess of love and beauty; dau. of Jupiter and Dione; wife of Vulcan; was in love with Mars; and beloved by Neptune, Mercury, Bacchus, and Adonis. The rose, myrtle, apple, and poppy; the dove, sparrow, swan, and swallow, were sacred to her, as was also the month of April.

#### STATUES:

VENUS AN-A-DY-OM'-E-NE, *rising from the sea*. Both hands elevated and holding the hair; draped below the hips, the drapery being gathered into a knot in the centre. Below life-size. Vat., (Chi.) No. 353, of Roman workmanship, (Br.) No. 92.

VENUS OF THE BATH, statuette; *Louvre*. Much restored; supposed to be a copy of the Venus of Polycharmes which Pliny says was taken to Rome in his time.

VENUS BORGHESE, by Canova, *Villa Borghese, Rome*. Modelled after Pauline Bonaparte, sister of Napoleon I. Reposing upon a couch, the right hand supporting the head; the left holding an apple; draped from the hip.













**\*\*VENUS CAL-LIP'-Y-GE, *Mus., Naples.*** Attributed to Praxiteles; found in Nero's Golden House, Rome; belongs to the best period of Greece. Looking back over the right shoulder; left hand elevated, holding drapery in both; figure chiefly undraped. The back is particularly admired; right arm, head, and limb restored.



V. Callipyge.

**VENUS OF CANOVA, *Pitti Gallery.*** In position somewhat like the Venus de Medici; covered in front from the breast to the knee by drapery held by both arms folded across the breast.

"There is a want of simplicity and repose in the whole figure. She is huddling her drapery about her, and at the same time an expression in her face seems to say, 'Am I not doing it becomingly?'"—*Hillard.*

**\*\*VENUS OF THE CAPITOL; *Cap. Mus., Rome.*** Found about the middle of the last cent., walled up in a niche



V. Capitol.

of an ancient house on the Quirinal, Rome. Supposed to be a copy of the Aphrodite of Praxiteles; evidently of the best period of Greek art.

Found almost perfect. The right arm is folded across the breast, the left rests upon the thigh. On the left is an urn supporting drapery. A similar statue is in the Naples Museum.

"The truthfulness and beauty with which nature is reproduced in the Venus of the Capitol made this statue a subject of scandal to the austerity of the early Christians. Without doubt, the desire to protect it from their mutilation caused it to be carefully buried; hence its entire preservation. Thus its danger became its salvation."—*Ampère.*

**\*\*VENUS OF CAPUA, *Venus Victrix, No. 644 (98), Naples Museum.*** Found at Capua. The

arms, the cupid, and the base are modern. The similarity of this figure to that of the Venus de Milo renders the position of the arms questionable.

"The supple and soft limbs, the beauty of the attitude, and the elegant harmony of the whole composition so far impose upon the imagination as to make us think we are looking on some living form, standing motionless on a pedestal. She tramples under foot Minerva's helmet, and bears on her forehead Juno's diadem."—*Hand-book, National Museum.*



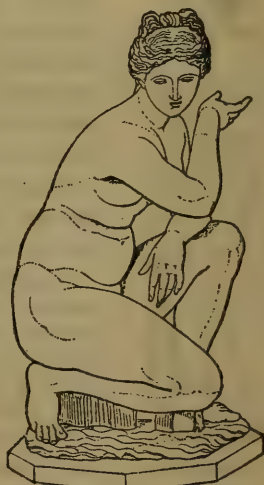
V. of Capua.

**\*\*VENUS OF CNIDOS, or KNIDOS. I.** *Vatican, (P.C.) No. 574.* Hall of the Greek Cross. The most perfect known copy of the Venus of Knidos by Praxiteles. The bronze, extending from the hip downward, is a modern addition. The figure, which is above life-size, stands upon the right foot, the left slightly touching the pedestal; the right hand clasps the drapery gathered about the middle of the figure; the left is raising the drapery from an urn, which gives the the left shoulder considerable elevation above the right. The left arm

bears a bracelet. The arrangement of the hair is simple and pleasing. The face is peculiarly expressive of feminine innocence and sincerity. **II., No. 112, Chiaramonti Gallery.** **III., No. 131,**



Crouching V.—Florence.



Crouching V.—Vatican.

**Glyp., Munich.** Altogether similar to the statue in the Vatican; believed to be Roman workmanship.

VENUS, CROUCHING, I., No. 429, Reserved Cabinet, *Vatican*; found in the Campagna. She is partly resting on one knee, the right arm raised and inclined toward the left shoulder. II., No. 112, *South Corridor of the Uffizi*.

VENUS DE DIONE. See *Towneley Venus*.

VENUS GENETRIX, *Borghese Villa, Rome*; right hand elevated, holding drapery; left hand with an apple; draped.

VENUS OF THE HERMITAGE, No. 343, *Hermitage*; found near the Porta Portese, Rome, 1859. Also, No. 347, purchased in Rome by Peter the Great.

\*\* VENUS DE MEDICI, *Tribune of the Uffizi*, by Cleomenes, son of Apollodorus; found in the Villa of Hadrian, near Tivoli, in the 16th cent.; brought to Florence by Cosmo de Medici III., hence called Venus de Medici.

When found it was in 13 pieces, and without arms.

"The goddess of love displays the lineaments of her shapely form to the eye completely nude, but not in *naïve* self-forgetfulness, or in the sublime abandon of conquest, but with conscious premeditation; not without a certain shame-faced coyness, which is expressed in the position of the arms, with their effort at concealment of the bosom and thighs, and in the coy turning of the head to one side. With all the delicacy and perfection of artistic finish, with all the noble rhythmical proportion of the limbs, this trait, which betrays the calculating coquette, has but a cold effect."—*Lübke*.

"She is very beautiful, very satisfactory, and has a fresh and new charm about her, unreached by any cast or copy. I felt a kind of tenderness for her—an affection, not as if she were a woman, but all womanhood in one. Her modest attitude—which, before I saw her, I had not liked, deeming it might be an artificial shame—is partly what unmakes her as a heathen goddess and softens her into woman.



V. de Medici.



V. Genetrix.

There is a slight degree of alarm, too, in her face; not that she really thinks that anybody is looking at her; yet the idea has flitted through her mind and



startled her a little. Her face is so beautiful and so intellectual that it is not dazzled out of sight by her form. Methinks this was a triumph for a sculptor to achieve. . . . The world has not grown weary of her in all these ages, and mortal man may look on her with new delight from infancy to old age, and the

memory of her, I should imagine, as one of the treasures of spiritual existence. . . . She is a miracle. The sculptor must have wrought religiously, and have felt that something far beyond his own skill was working through his hands."—*Hawthorne*.



V. de Milo—*Louvre*.

character. . . . Grandly serious, and almost severe, the goddess of love appears not yet conceived, as in later representations, as a love-demanding woman. The simple drapery resting on the hips displays uncovered the grand forms of the upper half of the body, which, with all their beauty, have that mysterious unapproachableness which is the genuine expression of the divine."—*Lübke*.

VENUS, TOWNELEY, *British Museum*; called also Venus de

\*\* VENUS DE MILO, *Louvre*, discovered on the island of Melos, or Milo, 1820. Age unknown, but belonging to the best period of Grecian art. In womanly grace and dignity, considered the finest statue known, and as placing the subject midway between the goddesses and Venuses. That this statue was originally a Venus has hardly a shadow of probability. Arms wanting; draped from the hips. Arms supposed to belong to the statue have recently been found.

"This is the only statue of Aphrodite handed down to us which represent her, not as merely a beautiful woman, but as a goddess. The form is powerful and majestic, and yet instinct with an indescribable charm of youth and beauty, while the pure and noble expression of the head denotes the goddess's independence of all human requirements, and the calm self-sufficiency of her divine

**Dione**, from a fancied resemblance to **Dione**; not unlike the **Venus de Milo** in position and drapery.

*The Naples Museum* has 18 statues designated **Venuses**; they are, however, simply nude figures, usually with the portrait head of a Roman Empress.

**VENUS, TEMPLE OF.** See *Roman Forum and Coliseum*.

**Vernet, Claude Joseph** (ver-nay), 1714–1789, b. at Avignon, Fr.; studied in Italy, and on his return was employed to paint the sea-ports of France.

**PRINCIPAL WORKS:** Belv., one; Dresd., 706; Dul., 202; Hague, 252–3; Louvre, of the forty-two, 596, 615, 617, 623, are the best; Madrid and Munich each possesses several; Uff., 655, 665.

**Vernet, Antoine Charles Horace**, known as **Carle**, 1758–1835, b. at Bordeaux; son and pupil of Claude Joseph; studied in Rome; excelled in battle-pieces and in horses. Among his noted works are the battles of Marengo, Wagram, and Austerlitz, at Versailles.

**Vernet, Emile Jean Horace**, known as **Horace**, 1789–1863, b. at Paris; son of Carle Vernet. Like his father, achieved the highest rank as a painter of battle scenes.

\***Ve-ró-na**, *Ital.*; pop. 70,000; delightfully situated on both banks of the Adige. Its principal object of interest is the Rom. Amphitheatre in the centre of the city, dating from A.D. 90. It is 1,500 feet in circumference and has 24,000 seats. and is in remarkable preservation. The Porta de'Borsari on Corso Cavour, is a triumphal arch built by Gallienus A.D. 265. The Tomb of the Scagliers, Presidents of the republic of Verona for more than a century, is also of special interest.

*The Cathedral* contains an Assumption by Titian; the other churches are of less interest; and the whimsically reputed "tomb of Juliet," of none. The house of the Capulets is in via S. Sebastiano. See Route 46, Note 10.

**Veronese, Paul** (vay-ro-nay'-zeh), CAGLIARI or CALIARI, 1528–1588, b. at *Verona*. Few artists have been more fortunate in the selection and treatment of their subjects than Paul Veronese. Seizing upon the more pleasing events of the New Testament narrative, he threw into them a life and vivacity, a pleasing poetic fancy that have given them a lasting popularity. Nearly a hundred of his pictures have been engraved. His aim seems to have been to produce a pleasing effect by animated crowds, gorgeous drapery, and attractive accessories.

"The harmonious coloring, the noble life, the dignity of the figures, and the whole arrangement of the composition render it a masterpiece."—*Clement*.

"By his grand creative power and noble beauty he upheld the banner of Venetian art until the end of the century."—*Lübke*.

"Paul Veronese was the real master of Rubens."—*Wornum*.

"He was careless in design, and in costume extremely licentious, but these faults are completely concealed by the absorbing magnificence of his coloring, which, added to his noble fancy and inexhaustible invention, render his defects as a grain in the balance."—*Algarotti*.

He is buried in the church of S. Sebastiano, Venice, where are also some of his finest works. See *S. Sebastiano*.

**PRINCIPAL WORKS:** Belv., five; Borgh., 14, 20; Brera, 209, 215, 217, 223, 308; Bruss., 130; Cap., 224; Cassel, 88, 91; Doges' Pal., \*Gt. Hall of Council, ceiling, also \*Sala del Collegio, ceiling; Dresd., 299, 300-1-2-3-4-9, 314, 315; Edinb., 309, 377; Frank., 30; Hermit., 138 to 152; Louvre, 92 to 101; Lyons, 177; Madrid, 526-7-8, 531-2-3 ?-4, 540-4? Munich, 495, 1224, 1332; Nat. Gall., 26, 268, 294, 1041; Pesth, IV. 160; Pitti, 186, 216, 269; Turin, 157, 234; Uffl., 579, 589, 603, 1136; Vat., St. Elena; Venice, 489, 519, 547, 603.

**Versailles.** See Part II., *Versailles*. P. 488.

**Vespasian** (-zian), **T. Flavius Sabinus**; b. A.D. 9; Rom. Emp., 70-79. In the reign of Claudius he was sent to the command in Germany and Britain; was consul in 51; sent by Nero to reduce the Jews in the East; was proclaimed emperor at Alexandria; his reign was signalized by few events of importance in Rome. The Coliseum was commenced, and finished by his son and successor, Titus. Palace of Vespasian; see *Palatine Hill*. Temple of Vespasian; see *Roman Forum*.

**\*\*Vesta, Temple of**, also called *Temple of Hercules Victor*; on the e. bank of the Tiber, near the Pons Æmilius; one of the most beautiful ruins in Rome. It is a small circular building, 26 ft. in diam., surrounded with a portico of 19 columns, one only of the originals having been lost. The roof is modern.

This temple must not be confounded with that of Vesta, erected by Numa Pompilius, which was situated nearer the Forum; for which see *Roman Forum*.

"The pillars are of the Corinthian order; when they were new, and the marble snow white, and sharply carved and cut, there could not have been a prettier object in all Rome."—*Hawthorne*.

**Vesuvius.** By the completion of the railway, the ascent of Vesuvius has been rendered practicable to all travellers, ladies as well as gentlemen. Carriages are taken at Naples for the station at the foot of the cone, and the ascent of the cone is made by a clumsy inclined railway.



**THE ROAD TO VESUVIUS.** Leaving Naples by the Porta del Carmine, the road crosses the Sebeto by the Ponte della Maddalena, passes the barracks, and successively the villages of Giovanni a Teduccio, La Barra, Portici (through the castle), to Resina. Here, upon the principal street, is the entrance to Herculaneum.

At Resina the road turns to the l. and makes an ascent of some miles, winding among vineyards, crossing the lava bed of 1858, and making numerous zigzags, till it reaches the observatory, at the altitude of 2,218 ft. Thence the lava bed of 1871 is crossed to the rly. station. The ascent of the cone is made in a few minutes. A walk of 15 minutes from the upper station brings the visitor to the crater. The entire time for the excursion from Naples is about 10 hours.

**Via Sacra.** See *Roman Forum*.

**Victoria Embankment**, n. bank of the Thames from Blackfriars to Westminster Bridge; recovered from tide water at a cost of \$10,000,000. Beneath is the Underground rly. Below Waterloo Bridge is Somerset House: above it is Adelphi Terrace upon which is CLEOPATRA'S NEEDLE, 70 ft. in height, and 8 ft. square at the base, originally from Heliopolis; presented by Mohammed Ali to Great Britain, and transported to London, 1877.

**Vienna**, the capital of the Austrian empire, possessing a pop. of about 1,100,000, is situated upon the s. bank of the Danube Canal, a small branch of the main stream. The fortifications which formerly surrounded the old city, having been levelled, a broad delightful avenue was constructed in their place, designated the Ring Strasse, which now separates the ancient and modern portions of the city.

Within the Ring Str. the streets are still narrow and crooked, and the houses of mediæval aspect; beyond it, the city is one of the most inviting of Europe. Tramways pass entirely around Ring Str. and radiate in all directions to the suburbs. *The Imperial Residence* or Burg, is upon the w. side of the inner city, upon the Ring. Upon the opposite side of the Ring Str. from the Burg a series of magnificent buildings has recently been erected, designed for governmental offices; Parliament House, the University, and all the various collections of History, Science, and Art. The collections hitherto in the Burg, the Upper and Lower Belvedere and other localities, when united and duly arranged

will constitute one of the most extensive and valuable Museums of Art and Science extant.

The principal hotels, the theatres and music-halls, are all located upon the Ring Str. The rly. stations are in the suburbs, outside the walls, and about  $1\frac{1}{2}$  mls. distant from the Ring.

Across the Danube Canal is Leopoldsstadt, which is connected with the main city by 8 bridges.

The central point of the city is the *Graben*, a short street in the centre of the inner city, a pleasant, well-built avenue, of greater width than usual for streets within the Ring.

*Principal Places of Interest*: St. Stephen's Cathedral; the Church of the Capuchins; the Imperial Treasury in the Burg or Palace; the Art Collection of the Belvedere; the Ambras Collection of Antiquities in the Lower Belvedere; the Academy of Art; Museum of Art and Industry; the Imperial Stables; and Liechtenstein's, Harrach's, and Czernin's private Art Galleries.

*St. Stephen's Cathedral*, the ecclesiastical centre and the historic church of the city, is adjacent to the Graben. Among the most interesting churches is that of the *Capuchins*, containing the Imperial vaults, in which rest the remains of the Imperial family from 1619 to the present; among them Maria Theresa; Marie Louise, wife of Napoleon; the Duke of Reichstadt, his only son; and Maximilian, the so-called "Emperor of Mexico."

Of the numerous statues, the most interesting is that of *Prince Schwartzenburg*, who defeated Napoleon at the great 3 days' battle of Leipsic, in which the power of the Emperor was for the first time broken, leading to his overthrow the following spring.

Across the Danube Canal is the *Prater*, the Hyde Park of Vienna, extensive but monotonous and uninteresting.

Unless one has ample time and some acquaintance with the language, a *valet-de-place* is desirable.

*Routes*: To DRESDEN, 13 hrs., \$12; \$9. To CONSTANTINOPLE, 3 days, \$54. To VENICE, about 16 hrs., \$13; \$10. To MUNICH, 10 hrs., \$10; \$7.50. To PARIS, 35 hrs., \$36; \$27. To LONDON, via Cologne, 50 hrs., \$42; \$31.

**Vincent, St., de Paul**, ch., *Place de Lafayette, Paris*, 1824, basilica style; peristyle supported by 12 Ionic columns; pediment with relief of St. Vincent de Paul with Faith and Charity on either side; portal adorned with 12 apostles; roof sustained by 84 Ionic columns; nave, painted by Flandrin, representing a procession of saints and martyrs. Upon the high altar bronze Crucifixion, by Rude.

**Vinci, Leonardo da** (vin-chee), 1452-1519, b. near Florence ; was one of the most remarkable geniuses in the history of art. He was no less a master in science, music, and poetry than in painting and sculpture. His treatises upon art, anatomy, and various other subjects comprise 13 volumes. Hallam says, "the discoveries which made Galileo, Kepler, and other illustrious names; the system of Copernicus, the very theories of modern geologists are all anticipated by da Vinci." He was the first anatomist of his time. His treatise on painting was published in Paris, 1654.

Among his most noted works are the renowned "Last Supper," in the ch. of S. M. delle Grazie, Milan, see *Last Supper*; and "Mona Lisa," in the Louvre, see *Mona Lisa*.

The cartoons of the heads in the Last Supper still exist; that of Christ, in the Brera, No. 308; those of the Apostles in Weimar, Germany. The works of da Vinci are greatly prized, and although Burckhardt states that, in his opinion, Italy possesses but a single genuine da Vinci—that of Isabella of Aragon, in Milan—his works nevertheless are to be met with in nearly every gallery in Europe, if the official catalogues may be relied on.

He painted principally in Milan and Florence. He died at Amboise, France, and was buried there in the ch. of St. Florentine.

"The peculiarities of Leonardo's work are extreme scrupulousness about the nicest details, a certain massiveness in designing and modelling, and to this he added, as one fruit of his study of aerial perspective, a delicate blending of colors, and an airy softness of outline. In expression he combines dignity and majesty with a sweetness, which, especially in the female heads, takes on a character of the most attractive loveliness. The type of his ideal female heads, with large, dark, deep eyes, rather long, straight nose, smiling mouth and pointed chin, is common to all his pupils and imitators, though in his original works this winning smile is blended with a dreamy, sad expression, indicative of the depth and sincerity of his feeling."—*Lübke*.

PRINCIPAL WORKS: Augsburg, 383?; Brera, 308; Dresd., 30; Flor. Acad., 43; Hamp. Ct., 61? 64?; Hermit., 13A, 14? 15; Louvre, 458, 459, 460-1-2; Milan, Ambros, Isabella of Aragon; Parma, 362; Pitti, 140, 207?; Sciarra, Modesty and Vanity; Uff., 1252, 1157? 1159, 1288; Vat., St. Jerome.



Holy Family—da Vinci.



**Virgil, Tomb of, Naples**, near the entrance to the Grotto of Posilipo, in a vineyard on an eminence to the l. (fee  $\frac{1}{2}$  fr. each; couple of sous to attendants at the tomb and the gate). The tomb is a chamber about 5 yards square, with ten niches for urns. It is well known that Virgil had a villa at Posilipo, and that he there wrote his *Æneid* and the *Georgics*, and there is little doubt of his having been buried at Posilipo, however much there may be as to this tomb being the identical resting-place of his ashes.

**Vol-ter'-ra, Daniele da, RICCIARELLI**, 1509-1566, b. at Volterra; pupil of M. Angelo; director of the decoration of the Vatican. Was employed by Paul IV. to drape the nude figures of the Last Judgment in the Sistine Chapel. His masterpiece is the Descent from the Cross, in the ch. Trinità de' Monti, Rome. In his later years, Volterra was engaged chiefly in sculpture.

“His Descent is the one instance in which he has risen to grandeur.”

PRINCIPAL WORKS: Liecht., 2d floor, I. 277; Louvre, 333; Rome, Trinità de' Monti, Descent; Uff., 1107.

**Wallace, Sir William, Scot.**, b. about 1270; educated at Dundee; refused submission to Ed. I., was chosen commander of the Scottish insurgents; defeated the English in a great battle at Cambus-Kenneth, 1297; regained Scottish independence; drove the English beyond the border; entered and ravaged Northumberland. Next year Ed. totally defeated the Scotch at Falkirk. Wallace then went to France, and returning, was captured, 1305, near Glasgow, and hung at W. Smithfield, London. His head was exposed on London Bridge, his limbs at Newcastle, Berwick, Perth, and Stirling.

**Warwick** (war'-rik), *Eng.*, is noted for its magnificent castle and its ancient church. *The Castle*, situated on the banks of the Avon, is probably the most perfect feudal fortress now existing in England. It contains a fine collection of pictures and armor, and notably the celebrated Warwick Vase, the largest marble vase known. Visitors usually received from 9 to 4 (6d).

*St. Mary's Church*, rebuilt 1394, is one of the best examples of the pure Decorated Gothic. In the Beauchamp Chapel is the tomb of Richard Beauchamp, which, in magnificence, ranks in England as second only to that of Henry VII. in Westminster Abbey. Tramway from Warwick to Leamington, 2 mls.

**Waterloo.** See *Brussels*.

**Watteau, Antoine** (wat-tow'), 1684-1721, b. at Nogent-sur-Marne; subjects are usually out-door peasant life, fêtes, and

sometimes court life of the time of Louis XIV. His finest works are in the Louvre—Collection La Caze.

PRINCIPAL WORKS: Berlin, 468-70-74A, 974A; Dresd., 687, 688; Dul., 137, 173, 228; Edinb., 64, 81, 72?; Hermit., 1503; Lond. Sloane's Mus., The Wedding; Louvre, 649, Fr. Sch., 260-1-3-4; Madrid, 2083, 2084; Munich, 1312; Uffl., 671.

**Weenix, Jan Baptist** (way'-ninks), 1621-1660, b. at Amsterdam. One of the most eminent Dutch animal painters; master also of chiaroscuro.

**Weenix, Jan**, 1640-1719, b. at Amsterdam, son and pupil of Jan Baptist. Excelled in dead animals, especially dead hares. He frequently painted birds and game, but seldom a living dog.

**Werff, Adrian van der** (verf), 1659-1722, b. near Rotterdam, *Hol.* He was not fertile nor happy in his compositions, but in color, finish, elegance of form, and richness of flesh tint he is seldom surpassed. Among his best known and most pleasing pictures, is his Abraham and Hagar, in the Dresden Gallery.

"His cold and polished painting."—*Taine.*

PRINCIPAL WORKS: Belv., one; Berlin, contains a few; Cassel, 697-8-9, 723, 74, 724; Dresd., 1640-2-5-6; Edinb., 191, 355; Hague, 175, 176; Hermit., 984-6-7-8, 990, 992; Liecht., IX., 893; Louvre, 557-8-9, 560-1-2-3-4-5-6-7-8-9; Munich, 1070 to 1100; Pesth, XII. 441, 442; Rijks, 450-3-4; Turin, 396; Uffl., 905, 985; Vienna, Chud., 242.

## Weights and Measures.

A metre = 1 yd.  $3\frac{1}{3}$  in.

A yard = .92 of a metre.

Kilo means thousand.

Kilometre = 1,000 metres, or  $\frac{5}{8}$  ml.

Litre = nearly a liquid quart.

Kilogramme =  $2\frac{2}{10}$  lbs.

Livre =  $1\frac{1}{10}$  lbs.

An ounce = 30 grammes.

A hectare =  $2\frac{1}{2}$  acres.

## MEASUREMENTS.

THERMOMETER.

Fahr.	Cent.	Reau.	Fahr.	Cent.	Reau.
100	38	30	40	5	3
95	35	28	35	2	1
90	33	26	32	0	0
85	30	24			
80	27	22	30	-1	-1
75	24	20	25	-4	-3
70	21	17	20	-7	-5
65	18	15	15	-9	-8
60	15	12	10	-12	-10
55	13	10	5	-15	-12
50	10	8	0	-18	-14
45	7	5	ze ro.		

DISTANCES.

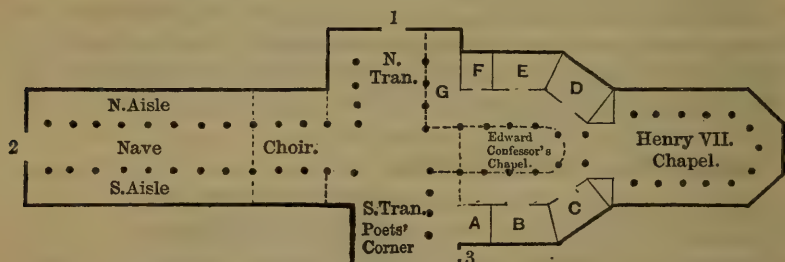
Kilom.	Miles.	Kilom.	Miles.
1	.62	40	25.
2	1.2	50	31.
3	1.8	60	37.
4	2.4	70	43.
5	3.1	80	50.
6	3.7	90	56.
7	4.3	100	62.
8	5.	110	68.
9	5.5	120	74.
10	6.2	130	80.
20	12.4	140	86.
30	18.6	150	93

**BAROMETRIC MEASUREMENTS** are made in Thousandths of a Metre, thus :

Metres.	Inches.	Metres.	Inches.	Metres.	Inches.
.711	= 28.	.736	= 29.	.762	= 30.
.716	= 28.2	.741	= 29.2	.767	= 30.2
.721	= 28.4	.746	= 29.4	.772	= 30.4
.726	= 28.6	.751	= 29.6	.777	= 30.6
.731	= 28.8	.756	= 29.8	.782	= 30.8

**Westminster Abbey, London.** Open daily, 10-6, in summer; 10-3, in winter. Admission to Chapels, 6d., Mon. free. Service, Sundays at 8, 10, and 3, and in summer at 7 also.

Said to have been founded by Sebert, in 6th cent., and to have been destroyed by the Danes. Edward the Confessor rebuilt it in 1065; Henry III. enlarged the Abbey and added a chapel, and Henry VII., in 1502, erected the chapel known by his name. The Abbey is 375 ft. in length and 200 in width, and contains the tombs of twenty-eight kings and queens.



1. North Entrance.                      2. West Entrance.                      3. South Entrance.
- A. St. Benedict's Chapel.                      D. St. Paul's Chapel.  
 B. St. Edmund's Chapel.                      E. St. John's Chapel.  
 C. St. Nicholas' Chapel.                      F. Islip, or St. John Bap. Chapel.  
 G. Chapels of SS. John, Andrew, and Michael, united in one.

*Entrance* may be made at the north (1), and south (3) transept doors; sometimes also at the west or principal door (2). By whichever door the visitor enters, he will at once be drawn to the south transept—the Poets' Corner.

**THE POETS' CORNER.**—Commencing at the corner of the nave and transept, will be seen on the right wall of the transept, monuments to Garrick, Addison (buried in the nave of Henry 7th's Chapel); Macaulay; Thackeray; Handel; Goldsmith; Thomas Parr, age 152; Gay; and in the pavement, Dickens, Dr. Johnson, and Sheridan; Thomson; Shakespeare; Southey; Campbell; Prior; Milton; Gray; Butler, author of *Hudibras*;



Spencer ; Chaucer ; Ben Jonson (buried in the n. aisle) ; Drayton ; Cowley ; Dryden. On the adjacent pavement is this inscription. "Near this slab are buried Chaucer, Beaumont, Dryden, and Prior."

*Against the Choir Screen* is the mon. to Robert South, D.D., between which and the mon. of Dr. Busby may be seen a portion of the mon. of Anne of Cleves, queen of Henry VIII. Near her lies Anne, queen of Richard III.

**THE CHAPELS.**—Entrance from the Poets' Corner. Admission, 6d.; Mon. free. Vergers accompany visitors through the chapels every few minutes, giving full explanations of all objects of interest or note.

**ST. BENEDICT'S CHAPEL (A);** centre, Earl and Countess of Middlesex ; Countess of Hertford ; l., Simon de Langham.

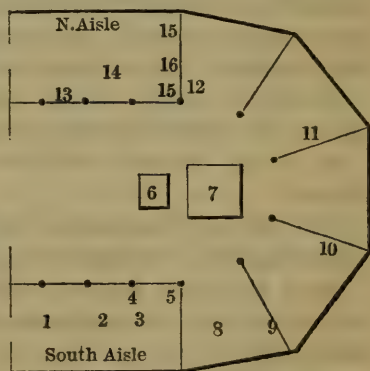
*Passing through the gate ;* l., Sebert, King of the East Saxons, d. 616 ; Athelgoda, his queen ; r., children of Henry III. and Ed. I.

**ST. EDMUND'S CHAPEL ;** l., John, 2d son of Ed. II. ; William and Blanche, children of Edward III. ; the mother of Lady Jane Grey ; Edward Bulwer Lytton (floor).

**ST. NICHOLAS' CHAPEL (C).**—In the corner at the l., mon. to the Duchess of Somerset, wife of Protector Somerset. Opp. the entrance, \*\*mon. to Lady Burleigh and daughter, one of the most magnificent monuments in the Abbey. *Centre, \*fine mon.* to Sir George Villiers.

#### HENRY SEVENTH'S CHAPEL.

**SOUTH AISLE.**—(1) *Lady Margaret Douglas*, one of the most titled ladies of English history, having as great grandfather Ed. IV. ; g'dfather, Henry VII. ; uncle, Henry VIII. ; cousin, Edward VI. ; brother, Jas. V. of Scot. ; son, Henry I. of Scot. ; g'dson, James VI. ; g't g'dmother of two queens, both named Elizabeth ; mother, Margaret, Queen of Scots ; aunt, Mary, Queen of France ; cousins Mary and Elizabeth, Queens of Eng. ; daughter-in-law, Mary, Queen of Scots. Married Thomas Howard, son of the Duke of Norfolk ; second time, Earl of Lennox, by whom she had a son, Lord Darnley, husband of Mary, Queen of Scots, and father of James I. of Eng.



Henry Seventh's Chapel.

(2) *Mary, Queen of Scots*.—First entombed in the Cathedral at Peterborough. Her son, James I., removed her remains to this chapel 1612, and erected this mon. On the l. wall is a copy of the king's order for the removal. Here also rest her grandson Henry, eldest son of James I.; four children of Chas. I.; Elizabeth, dau. of Jas. I.; Ann Hyde, first wife of Jas. II., and ten of his infant children. Also beneath the floor Chas. II., Mary II., Wm. III., Prince George of Denmark, Queen Anne.

(3) *Margaret, Countess of Richmond*, mother of Henry VII.; (5) *General Monk*, Duke of Albemarle; (4) Lady Walpole.

THE NAVE.—This chapel was founded by Henry VII. in 1502, who designed it for a Royal Sepulchre, stipulating in his will that none but those of royal blood should therein be buried.

It is regarded as the finest specimen of the florid Gothic now existing, and was called by Lord Bacon "one of the stateliest and daintiest tombs in Europe." The walls contain, in niches, one hundred and twenty large statues of Patriarchs and Saints. In the upper east window is a representation of Henry VII. The stone ceiling, with its fan tracery and its marvellous pendentives, is considered the special glory of the chapel.

(7) *The Tomb of Henry VII. and Elizabeth, his Queen*, is enclosed in a chantry of brass, highly ornamented. Within are their effigies, lying in robes of state, upon a tomb of black marble. James I. is also buried in the same vault.

(6) *Royal Vault*, in the centre, where rest the remains of George II. and his Queen, Caroline and Ed. VI.

(8) *Lewis Stuart*. (9) *Urn* containing the heart of Esmé Stuart.

(10) *Duke of Montpensier*, son of Duke of Orleans of France. Dean Stanley. Beneath the centre chapel are 65 coffins.

Here were also interred Oliver Cromwell, four of his family, and six officers, but their remains were removed at the Restoration, 1661.

(11) *Sheffield*, Duke of Buckingham, in a Roman Robe; Ann, Queen of James I., in front of Sheffield.

(12) *Villiers*, Duke of Buckingham; Catherine, his duchess. Along the nave are suspended the banners of the Knights of the Bath.

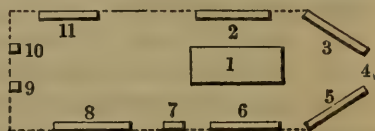
NORTH AISLE.—(13) *Lord Halifax*. In front of this mon. Addison is buried. (14) *Queen Elizabeth*. Mon. erected by James I. Adjacent is also interred her sister, Queen Mary.

(15) *Mary and Sophia*, infant children of James I.

(16) *Mon.* erected by Charles II. over the bones of Edward V. and his brother, who were smothered in the Tower by Richard III. The remains were brought hither in 1674, having lain in the Tower 191 years.

CHAPEL OF EDWARD THE CONFESSOR, behind the high altar.

(1) *Shrine of Edward the Confessor*; erected by Henry III., 1269, when the remains of Edward were removed from their resting-place and deposited here.



Editha, his Queen, is interred on the s. side of the shrine. Near this, Matilda, wife of Henry I., was buried.

(2) *Henry III.*; tomb of fine workmanship, panels of porphyry, with mosaics of gold and scarlet.

(3) *Queen Eleanor*, wife of Edward I. The body is interred here, but the heart is in the choir of the Friars' Predicants, London.

(4) *Henry V.*; with life-size statues at the staircases. Beneath, is a headless figure of the King in oak; the head, which was of silver, long since having disappeared. In the chantry above is a saddle, helmet, and shield, supposed to have been used by the King at the battle of Agincourt.

(5) *Queen Philippa*, wife of Edward III. The bodies of Philippa and Edward are both deposited in this grave, in accordance with her request. She was the mother of fourteen children, and directly related to thirty crowned heads.

(6) *Edward III.* This and the preceding mon. were surrounded with statuettes, of which there were not less than thirty around the shrine of Philippa. In front is Thomas, Duke of Gloucester, son of Ed. III.

(7) *Margaret*, daughter of Edward IV.

(8) *Richard II. and Queen.* The wooden canopy is remarkable for a curious painting of the Virgin and Christ, still visible.

(9) *Coronation Chair* of Edward I., beneath the seat of which is a stone, brought with the regalia from Scotland by Ed. I., 1297. It was called the stone of Scone, and was regarded as the emblem of Scottish power, and has the tradition of being the stone which Jacob used as a pillow. All the Sovereigns since Edward I. have been crowned in this chair.



(10) *The New Coronation Chair* was made for Queen Mary II., wife of Wm. III. At coronations, the chairs are covered with gold brocade, and placed before the Altar, behind which they now stand.

Above the chairs are fourteen legendary sculptures respecting Edward the Confessor. Between these chairs are the sword and shield of Edward III.

(11) *King Edward I.*; entombed 1307; 467 years after, the tomb was opened by permission of the Dean of Westminster. "The body was perfect, having on two robes, one of gold and silver tissue, and the other of crimson velvet; a sceptre in each hand measuring nearly five feet; a crown on his head. He measured six feet four inches."

ST. PAUL'S CHAPEL (D). Centre; r. James Watt; on passing out, on the r., is John Pym, the celebrated orator. (floor).

ST. JOHN'S CHAPEL (E), and ISLIP, or ST. JOHN BAPTIST'S CHAPEL (F); contain no monuments of special interest.

CHAPELS OF ST. JOHN, ST. ANDREW, and ST. MICHAEL (G). Before entering, mon. to Gen. Wolfe. Killed at Quebec.

To the r. around the chapels; \*Sir Francis Vere; four warriors kneeling; \*the Nightingale Family, Death coming from the tomb; Duchess of Somerset; Sir Henry Norris and Lady, their six sons kneeling; Mrs. Siddons as Lady Macbeth, full length statue; John Kemble, as Cato; Sir John Franklin.

NORTH TRANSEPT, *East Aisle*: Robert Peel in the Roman toga; Admiral Warren; Wm. Cavendish, a stately mon.; George Canning; \*magnificent mon. to John Halles, Duke of Newcastle; Admiral Vernon, Fame crowning him with laurel; \*Sir Charles Wager; fine statue of Lord Palmerston; statue of Wm. Pitt. Near this spot are buried Pitt, Wilberforce, Canning, Fox, and Grattan; \*Mon. to Lord Mansfield. *West Aisle*: Sir Wm. W. Follett; Sir Eyre Coote; Admiral Balcken, lost in the English Channel with 1,000 men, 1744; Gen. Hope, Gov. of Quebec; Warren Hastings, Gov.-Gen. of India; Richard Cobden; Admiral Watson, with Calcutta kneeling and Chandernagore in chains.

NORTH AISLE of Nave: l., Wm. Wilberforce; Darwin (floor); memorial window to Robert Stephenson, engineer; Banks, the sculptor; Dr. Hunter, the anatomist; Ben Jonson's grave, marked with the words, "O Rare Ben Jonson," in the pavement; bust of Lyell, the geologist. At the end of the aisle, \*Fox, the statesman, and Capt. Montague. Over the principal

door, \*Wm. Pitt, the statesman ; s. side, Cornewall. In the baptistery, Wordsworth and Charles Kingsley.

**SOUTH AISLE** of Nave : Congreve ; Brig. Gen. Howe, of Ticonderoga ; large mon. to Admiral Tyrell, called " the pancake monument ; " Maj. André.

*In the Nave*, at the end of the choir : Sir Isaac Newton ; in the pavement, David Livingstone, memorial tablet to Geo. Peabody, Robert Stephenson.

*S. Aisle*, adjoining the choir : Dr. Watts ; John Wesley.

**Westminster Hall.** London. See *Parliament Houses*.

**Weyden, Rogier van der**, 1450 ?-1529, b. at Tournai ; pupil of Jan van Eyck. His figures are long, thin, and unattractive. Subjects were frequently the symbolic creations of the Middle Ages. He founded a school of Painting at Brussels. Many of his pictures, being unsigned, have been attributed to Memling.

**Whitehall**, *London*, e. side Whitehall St. ; for a long period the residence of the Archbishop of York. When Wolsey fell into disfavor with Henry VIII., the King confiscated the property and made it a royal residence. Here he first met Anne Boleyn, and here he died. Elizabeth was taken a prisoner from Whitehall to the Tower, and returned Queen of England.

James I. resolved to erect in its place a sumptuous royal palace, and constructed the Banqueting Hall. Further progress with the building was prevented by the Civil War which broke out soon after. From an opening made in the wall of the Banqueting Hall (now the royal Chapel), Chas. I. was led out to the scaffold erected in the street in front. Cromwell resided here until his death, 1658.

Upon the Restoration, Chas. II. made this his residence, dying here, 1685. In 1697, all of the old palace was consumed by fire, the Banqueting Hall alone remaining. St. James's Palace then became the royal residence, and the Banqueting Hall was converted into a Royal Chapel. The ceiling is covered with pictures, stated to be by Rubens, but in which Rubens took little part.

**Wiesbaden** (wees'-bah-dn), *Ger.*, near Mayence, pop. about 50,000 ; a popular watering-place, with mineral and warm springs ; was a Roman military post, the springs being even then in repute. On a height to the n. of the village are remnants of the Roman fortress, and a wall 10 ft. high, 9 thick, and nearly

650 ft. in length. The town presents the usual attractions of summer resorts, fine hotels, shaded promenades, and delightful drives, and but little else; 4 mls. from Biebrich, on the Rhine.

**Wilkie, Sir David**, *Scot.*, 1785-1841. Was sent to Edinburgh at 14, and at 20 went to London. At 40, his health failing, he visited various parts of the Continent. His subjects were chiefly domestic scenes of Scottish common life. Died at sea.

**William I., the Conqueror**, *Eng.*, 1027-1087, b. at Falaise, Normandy. Landed at Pevensey, Eng., Sept. 28, 1066; fought the battle of Hastings, Oct. 14, 1066; was crowned at Westminster the Christmas following. In '69, "devastated the whole district beyond the Humber, so that from York to Durham not an inhabited village remained. In '87, burnt the town of Mantes, France, during which he was thrown from his horse, and so seriously injured as to cause his death. He died at Rouen, but was buried in the cathedral of Caen.

**Windsor Castle**, *Eng.* (windel shore—*winding shore*), on the bank of the Thames, by rly. from Waterloo or Paddington Station, 22 mls., 1 hr. See *Route 9, Note 20*. St. George's Chapel, daily, 12.30-4. Albert Chapel, W., Th., and F., 12-3, without tickets. State Apartments (in the absence of the Queen), M., Tu., Th., and F.; summer, 11-4; winter, 11-3. Tickets obtained at the office in e. end of St. George's Chapel; and at Collier's bookstore across the street from the castle entrance. From the above, it will be seen that Th. and F. are the only days on which admission can be gained to both of the Chapels and the Apartments.

Windsor was donated by Edward the Confessor "to the monks there that serve God." Wm. the Conqueror, however, selecting it as his residence, dispossessed the monks, in 1066, since which time it has been a royal residence. The Castle, on a hill about 100 ft. above the insignificant Thames, was commenced by Wm., and greatly enlarged by Henry I. Henry II., in 1170, held a parliament here, attended by all the great barons and the King of Scotland. During the contest between King John and the barons, the Castle was ineffectually besieged by the barons. Edward III. was born here.

Entering the lower gateway, the visitor comes directly to St. George's Chapel, one of the best examples of the perpendicular Gothic. (The Guides offering themselves at the entrance are of little value, as they are not permitted to enter the buildings.)



## ST. GEORGE'S CHAPEL.

(1). In the pavement in the centre of the choir is a slab, covering the entrance to the *Royal Vault*, in which rest the remains of Henry VIII.; his Queen, Jane Seymour; Charles I.; and an infant daughter of Queen Anne.

(2). The *Queen's Gallery*, arranged for her Majesty when attending service. The chairs, curtains, etc., are of garter-blue silk.

(3). *Tomb of Edward IV.*, and his Queen, Elizabeth, and their son, Prince George.

(4). *Tomb of Henry VI.* In the middle of the s. aisle is a large slab in the pavement bearing the name of Henry VI., whose remains were brought from Chertsey Abbey and deposited here by Henry VII.

"And fast beside him, once feared Edward sleeps."

(5). *Mon.* to the Duchess of Gloucester; erected by Queen Victoria. The *Windows* of the North and South aisles are dedicated to the Sovereigns of the Order of the Garter. \* *Mon.* to Prince Napoleon.

(6). \* *Mon.* to the Duke of Kent, erected by Queen Victoria to her illustrious father.

(7). *Beaufort Chapel*: *Mon.* to Sir Charles Somerset.

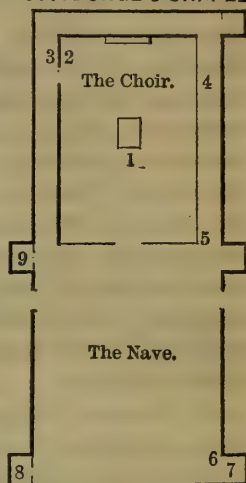
(8). \*\* *Cenotaph* of H.R.H. the Princess Charlotte, erected by National subscription.

(9). *Rutland Chapel*, with numerous monuments.

The *Great West Window*, of seventy-five figures in eight compartments, represents Edward the Confessor, Edward IV., Henry VIII., Knights, Patriarchs, and Bishops.

\*\*THE ALBERT CHAPEL, adjoining St. George's Chapel, on the e. has been fitted up with great magnificence by the Queen, in memory of the Prince Consort, and is considered one of the richest in the world. The windows presenting full length portraits of the ancestors of the Prince, are of surpassing richness. \*\*The walls under the windows are inlaid with "marble pictures." In the centre, is a \*\*Cenotaph with a recumbent figure of the Prince in armor. The panels are ornamented with statues of Truth, Hope, Piety, Charity, Justice, and Honor. *Beneath this chapel,*

ST. GEORGE'S CHAPEL.



is the Royal Tomb House in which are interred Geo. III., Geo. IV., Wm. IV., Queens Charlotte and Adelaide.

THE STATE APARTMENTS are open during the absence of the Court, M., Tu., Th. and F., 12-3. Visitors accompanied by an attendant, who refers to all objects of interest. *Queen's Audience Chamber*, painted by Verrio. Queen Catherine, as Britannia, in a triumphal car drawn by swans, attended by Flora, Ceres, and Pomona. The walls are hung with Gobelins with the history of Esther and Mordecai. Paintings: Fred. Henry, grandfather of Wm. III.; Wm. II., Prince of Orange; Mary, Queen of Scots. *The van Dyck Room*: Paintings all by van Dyck. *Queen's State Drawing Room*: Six large landscapes, and Finding of Moses, Isaac and Rebecca, and Jacob, by Zuccarelli; Duke of Gloucester, Georges I., II., and III.; and Frederick, father of George III. *State Ante-Room*: On the ceiling is the Banquet of the Gods. *The Grand Vestibule*, with suits of Armor of the time of Elisabeth and Chas. I. *The Waterloo Chamber*, with portraits of men connected with the battle of Waterloo. *Grand Reception Room*: Floor oak inlaid, and "the furniture is of the most splendid description." Magnificent Malachite Vase presented by Emperor Nicholas. Walls hung with gobelins; subject, Jason and the Golden Fleece.

*St. George's Grand Banqueting Hall*, 200 ft. long, contains upon the ceiling the armorial bearings of all the Knights of the Garter, from the institution of the order, 1350, by Edward III., to the present time. N. side are recesses in which are full length portraits of 11 English Sovereigns, from James I. to Geo. IV.

*The Guard Chamber*. At s. end fine colossal bust of Nelson, by Chantrey; bust of Marlborough; bust of Wellington, by Chantrey. The silver shield inlaid with gold, presented by Francis I. of France to Henry VIII., on the Field of the Cloth of Gold.

*The Great Tower* affords a fine view in clear weather. The warder will explain everything, if allowed to have his own way and time.

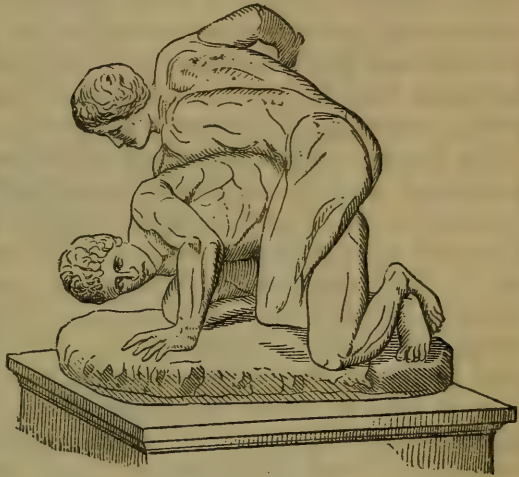
**Wouverman, Philip**, 1619-1668, b. at Haarlem, *Hol.*; pupil of Wynants. Subjects are landscapes and skirmishes. His pictures are usually small, full of energy and animation; but, with the ever-recurring white horse, they are somewhat monotonous. His works number over 800, and are to be found in all galleries.

PRINCIPAL WORKS: Amst., Hoop, 144; Van Hill., three; Ant., 500; Belv., one; Berlin, 899; Cassel, 465-8, 474-5-8; Dresd., 1325-39-55-56-57-68-75, are the

best; there are 64 in all. Dul., 137, 173, 228; Hague, 182-4-5-6-7-8; Hermit., 995-6-8, 1029, 1001-2-6-7-17-21-24-25-27-30-33-34-35-37-43; Louvre, 565-67-70; La Caze, 152; Madrid, 1830-1-3-4-5; Munich, 208, 989, 998, 1011; Rijks, 462-5-6-8-9, 470; Turin, 366; Vienna, Chud., 97; Roy. Acad., Horseman.

**\*Wrestlers, The**, a noted group of statuary, No. 343 Tribune, Uff. Gall. The work displays in the accuracy of its knotted muscles, great anatomical knowledge, and indicates in its general excellence, the best age of Greek Art.

The special point of interest in the group, in addition to its merit as a work of art, is, that in the Greek games, a wrestler had not defeated his antagonist until he had made his shoulder touch the ground which here he has not yet achieved.



The Wrestlers—Florence.

**Wynants, Jan**, 1600-1680, b. at Haarlem, *Hol.* Of his history little is known. His subjects were landscapes, which he painted in clear, bright color, but with painful accuracy of detail. His conscious inability with figures induced him to employ other artists for that part of his best work. His works number 214, and are highly prized in England.

**York, Eng.**, on the Ouse, pop. 50,000, the *Eboracum* of the Romans, was one of the most important towns and military posts of the Romans in Britain during their supremacy. Here emperors Sep. Severus and Constantius died, Hadrian lived, Caracalla murdered his brother Geta, Constantine was proclaimed emperor, the Northumbrian King, Edwin, was baptized into the Christian faith A.D. 627, and the first Parliament of England was held. King Harold was at York when he heard of the landing of Wm. the Conqueror; and here Wm. built his first English Castle. The chief objects of interest are the Minster, the City Walls, St. Mary's Abbey, the Multangular Tower, and St. Leonard's Hospital.



*The Minster* is one of the most celebrated cathedral structures of England, and stands upon the place where Edwin was baptized. The present building was commenced prior to the year 1100, and completed 1472. Its length is 524 ft., breadth 250, and the height of the central tower 213. The s. transept, the oldest portion, is distinguished by small windows, slender columns, and sharp pointed arches. \*\**The w. front*, one of the most ornate façades ever erected, is in two distinct styles, the Decorated, extending from the base to the battlements (1340); and the Perpendicular, extending from the battlements upward (1455). \*The principal portal, illustrating the history of Adam and Eve, is extremely rich.

*The Interior.* The best general view of the interior is from the s. transept. In style, the transepts are Early Eng., and the nave, Eng. Decorated. The five lancet windows of the n. transept are filled with their original glass, and are known as the "Five Sisters." \*The west window, 54 by 30 ft., also contains the original glass. \*\*The great East Window, 76 ft. in height by 32 in width, is the largest window in Eng. still retaining the original glass, and is by many regarded as the finest window in the world. (Glazed 1405-8.) \*The octagonal *Chapter-house*, with its geometric tracery, is considered as unsurpassed in England. The central tower rests on four massive piers with leafage capitals.

*The Walls* of the city,  $2\frac{1}{2}$  mls. in circuit, are of diverse date and style. They may be ascended at the gates and afford numerous excellent views of the cathedral and the suburbs.

*St. Mary's Abbey* was one of the first monasteries founded after the Conquest. The principal ruins are of the Abbey Church and the Hospitium of the Monastery.

*The Multangular Tower* consists of 10 sides of a 13-sided Roman structure, 33 ft. in diam. The upper part is a mediæval addition.

*St. Leonard's Tower*, founded by Athelstane and rebuilt by Wm. and again by Stephen, was one of the best endowed hospitals in the north of England. The parts remaining are the chapel and the ambulatory.

York gives the title of Duke to the 2d son of the Sovereign.

**Zurbaran, Francisco** (thoor-bah-rah'n'), 1598-1662, b. at Fuentes, *Spain*; d. at Madrid. One of the most eminent masters of the Spanish school. His subjects were of every variety, but his favorite one was monks; was appointed painter to Philip IV., who called him "painter of the king and the king of painters."

PRINCIPAL WORKS: Augsburg, 296; Berlin, 404A; Dresd., 627; Edinb., 98; Hermit., 348, 349; Louvre, 555-6-7; Madrid, 1120-1-2-3-4-5-6-7-8-9, 1130-1-2-3;

Acad. de San Fernando, five; Munich, 351, 373; Nat. Gall., 230; Pesth, 712?; Seville, 1, 7, 8, 46, 67, 71.

**Zürich** (zoo'-rik), the *Turicum* of the Romans, pop. about 23,000, is delightfully situated at the foot of Lake Zürich on both



West.

ZÜRICH.

East.

sides of the Limmat; that portion of the town on the right being known as the Grosse Stadt, and that on the left as the Kleine Stadt. It is more noted for its charming situation than for its

internal attractions. The hotels Baur au Lac and Bellevue are both delightfully situated on the margin of the Lake. The most desirable points of view are the Terrace, the Hohe Promenade, the Katz, and along the Lake, the Bauschanze.

THE CATHEDRAL, or Gross-Münster, was erected in the 11th cent., the gilt ornaments of the towers being added, 1779; on the west tower, is an effigy of Charlemagne in commemoration of favors received from him. The Hohe Promenade, on the height two or three squares to the left of the lake, at its termination, commands a most admirable view, and possesses also a monument to the eminent composer, Nägeli. On the opposite side of the town is the Botanical Garden, which contains 800 Alpine plants. The Katz, a portion of an old fortification near by, affords a fine view.

ENVIRONS: The Bürgli Terrace on the Uetliberg road,  $\frac{1}{2}$  ml.; the Wied, to the n. w., 3 mls. dist.; and the Uetliberg, 6 mls. dist.; this commands a view of the Alps and the intervening country and lakes, scarcely surpassed for beauty in Switzerland.

THE LAKE OF ZÜRICH,  $25\frac{1}{2}$  mls. long and  $2\frac{1}{2}$  broad in its widest part, though wanting the grandeur of Lake Lucerne, is nevertheless one of the most beautiful in Switzerland. The upper portion of the lake lies in the midst of more rugged scenery than the lower. Boats leave about every two hours in summer, occupying  $2\frac{1}{2}$  hrs. for passage; making the excursion in about 6 hrs.

*Routes:* To BÂLE, 2 hrs., \$1.75; \$1.25. To LUCERNE, 2 hrs., \$0.85; \$0.60. To COIRE, 3 hrs., \$3; \$1.80. To SCHAFFHAUSEN, 2 hrs., \$1.20; \$0.85.



## PART II.

### CATALOGUE

OF THE NOTED WORKS OF ART IN THE PRINCIPAL GALLERIES OF CENTRAL EUROPE.

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"THE ARTS ARE ODIOUS ONLY TO THE IGNORANT."

—*Inscription on the Berlin Museum.*

"TO BE CONVERSANT WITH THE ARTS OF GREECE IS TO MOVE AMONG A RACE OF GODS ENDOWED WITH PERPETUAL YOUTH."—*St. John.*

"TO THESE GREAT MASTERS DOTH MANKIND OWE ITS KNOWLEDGE OF THE BEAUFIFUL."

"NEVER JUDGE A WORK OF ART BY ITS DEFECTS."—*Washington Allston.*

**NOTE.**—In every extensive Collection of Art, the number of works of great historic value or artistic merit is necessarily but a small proportion of the whole. The judicious visitor will, therefore, abridge his attention to the gallery in general, and devote his time and interest to those rooms and works which the catalogue indicates as most worthy of attention.

The American, whose study of a gallery is likely to be somewhat limited, unless endowed with extraordinary powers of memory, should attempt nothing more than the recollection of the starred works. Indeed, if proposing to visit several galleries, these alone will prove neither a light task nor an unimportant acquisition.

A part distinctly remembered is better than the whole held in confused uncertainty.

When leisure permits, it is recommended to the visitor to make his selections of the more meritorious works without aid or hint from the guide-book. It will be found of great benefit to exercise, so far as possible, an independent judgment upon the peculiar excellences or deficiencies of noted works before seeking the aid of criticism.

Indeed, when the student learns that the most authoritative art critic of England declares Turner (an Englishman) to be "the greatest painter the world has seen;" and that an equally weighty authority of Germany avers that Dürer (a German) is the equal of any artist that ever lived; and that another German critic announces that Correggio (an Italian) was no master, but "merely an adept in chiaroscuro," he may be pardoned some abatement of faith in unprejudiced criticism, and some disposition to independent opinion.

The limited dimensions of a hand-book for tourists render impossible a specific mention of the less important galleries, many of which the art student would find worthy of a visit, and containing some of the best works of the great masters. Among these are the galleries at

*Brunswick*: Ducal Museum; 900 pictures; Dutch masters ably represented.

*Buda-Pesth*: 800 pictures (50 Spanish), 50,000 engravings, 12,000 drawings.

*Cassel*: Picture Gallery; rich especially in Rembrandt, Rubens, van Dyck, and Hals.

*Cologne*: Museum; examples of Cologne school of painting.

*Darmstadt*: Containing the celebrated Holbein Madonna.

*Edinburgh*: With many good English and Dutch works.

*Frankfort*: Städel Gallery; noted for fine modern pictures.

*Geneva*: With Raphael's Madonna of the Goldfinch. See p. 214.

*Gotha*: Friedenstein Palace Picture Gallery; Dutch and German masters.

*Haarlem*: 300 pictures by Dutch and Belgian artists.

*Lille*: Museum; rich in drawings by old masters and copies of Italian artists.

*Lyons*: Picture Gallery; "a few good pictures."

*Parma*: "Inferior pictures with names of great masters appended."

*Stockholm*: With fine modern works.

*Turin*: With Raphael's Madonna della Tenda. See p. 224.

*Vienna*: The Leichtenstein; 1,500 pictures, among which are some very fine works.

**CAUTION.**—As in some instances, in the following catalogue, the location and the numbers attached to the works have been given as an aid to identification, the visitor is cautioned that, in some galleries, both the numbering and the location are subject to frequent change.

## CATALOGUE OF THE (\*) NOTED WORKS

### IN THE

## PRINCIPAL COLLECTIONS OF ART.

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### **Albani Villa, Rome.**

Open Tuesdays (in good weather) from 10, in winter, and from 11, in summer, till dusk; closed during June, July, and August. Visitors obtain permit upon presenting a visiting card at the office in the Torlonia Palace, No. 135 Piazza Venetia, ground floor, to the left.

Many of the finest statues formerly here have recently been transferred to the Torlonia Collection in the city.

**CASINO**—*Ground Floor*.—Statues of emperors, mostly with restored heads.

*Sala della Colonna*.—\*Sarcophagus, with relief of the Marriage of Peleus and Thetis.

*Upper Floor*—*Oval Sala*.—\*Cupid, after Lysippus.

*Galleria Nobile*.—\*Minerva.

**3.** \*Mercury and Eurydice; \*Theophrastus.

**4.** \*Painting by Perugino, in six sections.

**6.** \*\*Bas-relief of Antinous. *See p. 19.* \*Shepherdess.

**7.** \*Greek relief, found 1764.

**8.** Designs by Romano for his Myth of Psyche.

**9.** \*Æsop; \*Apollo Sauroktonos, bronze, much restored, regarded by Winckelmann as the original of Praxiteles (*see p. 25*); \*Relief of the Apotheosis of Hercules.

In the *Bigliardo* and the *Caffè* are also several inferior statues.

### **Amsterdam, Rijks Museum (Royal).**

Open daily, ex. Mon., 10–3; 1 fr.; Sun., free.

Upon the completion of the present magnificent building the former collections of the Rijks and the van der Hoop Museums were united, making a collection of upward of a thousand pictures, with many masterpieces. The more noted works are in the centre, at the rear.



*Rembrandt* : \*\*The Night-Watch (1642). Capt. Banning Cock's company of musketeers issuing from the guard-house — Capt. Cock in the centre, in black; Lieut. Ruitenberg, in a yellow jerkin; in the rear, Ensign Corlissen.

This picture is regarded as one of the finest specimens of bold and effective chiaroscuro ever painted.

"Ever since its creation it has been enthusiastically admired by all connoisseurs of art."—*Baedeker*.

\*\*Directors of the Clothmakers' Guild (1661). A masterpiece of portraits. \*\*The Wife of Admiral Swartenhout; A Jewish Bride.

*Van der Helst* : \*\*Banquet of the Guard (on the occasion of the Peace of Westphalia, 1648). In the centre is Ensign Banning; at the extreme right, Capt. Wits, in black, with a blue girdle, extending his hand to Lieut. van Waveren, in a gold-embroidered gray doublet.

"This is perhaps the first picture of portraits in the world."—*Reynolds*.

\*Presidents of the Arquebusiers of St. Sebastian at a Table; \*\*Mary Henrietta Stuart, widow of Prince William II.

*Steen* : \*Sick Girl and Physician; \*A Carousal; \*The Parrot Cage; The Quack; \*Musicians; \*National Orange Festival.

*Hondecoeter* : \*\*Ducks; \*\*Pelicans; Ducks and a Peacock—the "Floating Feather."

"No one ever painted cocks and hens, ducks and drakes, and particularly

chickens, so admirably as *Hondecoeter*."—*Burger*.

*Dow* : \*\*The Night-School. Noted for the treatment of the light and shadow of four candles. \*Burgomaster and Wife (the landscape by Berchem); Himself Smoking; \*An Inquisitive Girl and Group at a Table; \*Woman with a Bracelet; \*\*A Hermit.

*Hobbema* : \*House and Barn; \*Mill.

*Ruisdael* : \*Waterfall; \*Waterfall; \*Château of Bentheim; \*Landscape; \*Northern Landscape.

*Du Jardin* : \*Syndics.

*Maas* : \*The Reverie.

*Weenix* : \*Dead Game; \*\*Game and Fruit.

*Metsu* : \*The Old Toper.

*Flinck* : \*\*Arquebusiers.

*Huysum* : \*Flowers.

*Berchem* : \*Landscape.

*W. van de Velde* : \*Amsterdam.

*P. Potter* : \*Landscape, with Cattle.

*Neefs* : Antwerp Cathedral.

*Van Utrecht* : \*Still Life.

*Both* : Landscape, with Waterfall.

*A. van de Velde* : Landscape, with Himself and Family.

*Rubens* : \*Helen Fourment.

*Van Dyck* : \*Portrait.

*Netscher* : \*\*A Lady (\*\*satin).

*Bronzino* : Judith, with the Head of Holofernes, after Allori.

*Van der Werff* : \*\*Himself; \*Dancers.

*Schalken* : Peasant Scene.

*Cuyp* : \*Landscape, with Cattle.

## Antwerp Museum.

Open daily, 9-5; winter, 9-4; 1 fr.; Sun. and Th. free.

In the Entrance Hall are frescos by *de Keyser*, illustrative of the Flemish school of art. The principal figure is Antwerpia distributing wreaths to the great masters. In the central painting are 52 figures; in the side pictures, 42 each.

## SALOON 1.

*Van Bree*: \*The Death of Rubens.

*Jordaens*: The Last Supper; \*Adoration.

*Rubens*: \*\*Crucifixion.

"Considered by many to be Rubens's chef-d'œuvre."—*Baedeker*.

"This is certainly one of the first pictures in the world for composition, coloring, and correctness of drawing. The convulsive agony of the malefactor, who has torn one foot from the nailing, is wonderful in expression, whilst the profile of the Magdalen is the most beautiful I ever saw by Rubens or any other painter."—*Reynolds*.

\*Adoration. This picture, with its twenty-four figures, besides horses and camels, whilst full of the bold composition and effect of Rubens's work, is wanting in the impressiveness of the preceding.

*De Braekeleer*: Defence of Antwerp against the Spanish.

*Quellyn*: The Pool of Bethesda (29 ft. in height).

Centre: Statue of the Fighting Amazon, by *Kiss*; Bust of Rubens, by *Willemsens*.

## SALOON 2.

*Floris*: Fall of the Angels.

*Matsys*: \*\*Dead Christ. See p. 236.

*Rubens*: \*Christ à la Paille.

*Rembrandt*: \*Saskia Uilenberg, his first Wife; \*Communion of St. Jerome; Virgin and St. Anna.

*Jordaens*: \*The Piper.

*Van Dyck*: \*Dead Christ; \*Pietà.

## SALOON 3.

Copy of *van Eyck's* Adoration of the Lamb. See p. 6.

Copy of *van Dyck's* Cæsar Alex. Scaglia.

*Murillo*: St. Francis.

## SALOON 4.

*Rubens*: \*\*Holy Family; Christ on the Cross; Dead Christ.

*Terburg*: Mandolin Player.

*Wouwerman*: Horseman reposing.

## SALOON 5.

At the entrance, r. four small pictures formerly attributed to Memling, but now believed to be the work of Horebout. The armorial bearings give the date of 1499.

*Matsys*: \*Head of Christ; \*Head of Mary. These two were formerly attributed to Holbein.

*Van Eyck*: \*St. Barbara (unfinished). \*Madonna, Child, and two Angels; \*Virgin and Child (copy).

*Van der Weyden*: \*Sacrament, two wings. \*Portrait; Annunciation.

*Hobbema*: \*\*Mill (100,000 frs.).  
*Holbein*: Erasmus.  
*Da Messina*: Crucifixion (1475).  
*S. Ruysdael*: Still Water.  
*J. Ruysdael*: Landscape.  
*Jordaens*: Portrait of a Lady.  
*I. van Ostade*: Winter.  
*A. van Ostade*: Smokers.  
*Guyp*: Horsemen.

*Memmi*: Annunciation; Crucifixion and Descent.  
*Cranach*: Adam and Eve; Charity.  
*Gossaert*: Holy Women; The Just Judges.  
*Rembrandt*: A Jew; The Young Fisherman.  
*Steen*: Samson.

### Barberini Palace, Rome.

Open daily, ex. Sun., 12-5; Th., 2-5. Noted especially for Raphael's Fornarina and Guido's Beatrice Cenci.

Room 3. *Guido*: \*\*88. Beatrice Cenci. The legend that the picture was sketched in the cell the night before her execution is now generally discredited. See p. 73. *Gaetani*: 85. Lucrezia Cenci, mother of Beatrice. *Caranaggio*: 84. Step-mother of Beatrice. *Dürer*: \*Christ among the Doctors. *Del Sarto*: Holy Family. *Raphael*: \*86. Fornarina.

### Berlin National Gallery.

Open daily, ex. M., 11-3; Sun., 12-2; free. A collection of about 500 modern paintings. Opened 1876.

*Bellermann*: \*The Guachero Cavern, in the Cordilleras.  
*Karl Sohn*: \*The Rape of Hylas.  
*Achenbach*: \*Market in Amalfi.  
*Richter*: \*\*Jairus's Daughter.  
*Spangenberg*: \*The March of Death.  
*Irmer*: \*Dick See, Holstein.  
*Scheurenberg*: \*The First Communion.  
*Hertel*: \*Northern Sea Scene.  
*Knille*: \*Tannhäuser and Venus.  
*Oeder*: \*November Day.  
*Scherres*: \*\*Flood in East Prussia.

*Henneberg*: \*Pursuit of Pleasure.  
*Ainmüller*: \*Westminster Abbey.  
*Meyer*: \*The Little Housewife.  
*Wach*: \*Psyche surprised by Love.  
*Harper*: \*Theatre of Marcellus at Rome.  
*Ainmüller*: \*Byzantine Church.  
*Hasenpflug*: Catherine of Halberstadt.  
*Magnus*: Jenny Lind.  
*Flamm*: \*A Glimpse of Cumæ.  
*Calame*: \*Lake of Lucerne.

### Berlin Royal Museum.

Sculptures and Paintings. Open daily, ex. M., 10-4; winter, 10-3. No fees or gratuities, except for umbrellas.

THE GALLERY OF SCULPTURE, which formerly contained about 1,000 specimens, the most of which were of inferior value, has recently been greatly enriched by marbles from Pergamon. These are at present in the east wing.



Among the most noted works are :

**SCULPTURES :** \*\*Niké, or Victory, by Pæonius, an assistant of Phidias; "the first well-authenticated sculpture by a Greek master yet discovered;" \*Apollo Citharædus; \*\*Polyhymnia; \*Euterpe; \*\*Praying Boy, bronze, found in the Tiber; purchased by Fred. the Gt. for \$8,000; \*Torso of Cupid; \*Mercury; Cæsar; \*Augustus; \*Napoleon; \*Hebe, by Canova.

*Ground Floor.*—\*The Antiquarium contains the celebrated treasure of silver plate, of the time of Augustus, found near Hildesheim, and a cabinet of 50,000 coins.

**PAINTINGS.—Upper Floor.**

*Brouwer :* An Inn.

*Correggio :* \*\*Jupiter and Io;  
\*\*Leda and the Swan; Head of Christ.

*Van Dyck :* \*Prince Thomas de Carignan; \*Children of Charles I. of England.

*Van Eyck :* \*\*Wings of the Adoration of the Lamb (\$75,000).  
*See p. 6.*

*Fra Bartolommeo :* \*Assumption.

*F. Francia :* \*Pietà; two Madonnas.

*De Heem :* Fruit, centre Virgin.

*Lievens :* Isaac blessing Jacob.

*Memling :* Elijah; The Passover; Annunciation.

*Murillo :* \*Magdalen; Madonna, St. Anthony, and Infant Christ.

*Moretto :* Adoration of the Shepherds.

*Van der Meer :* \*Boy blowing

Bubbles; A Cottage; Girl at Toilette.

*Pinturicchio :* Adoration of the Magi.

*Raphael :* \*Christ in Sepulchre; Adoration; \*\*Diotalevi Madonna. *See p. 209.* \*\*Madonna coi Bambino. *See p. 209.* \*\*Madonna di Casa Colonna. *See p. 209.* Madonna with the Thistlefinch. *See p. 209.*

*Rembrandt :* \*Duke Adolphus threatens his Captive Father.

*Ruisdael :* Haarlem; Amsterdam; \*Coast Scene; \*Landscape.

*Titian :* Himself; \*His Daughter.

*Terburg :* \*A Soldier; Portraits; \*Paternal Admonition.

*Teniers :* \*Temptation of St. Anthony.

*Velasquez :* Cardinal Azzolini.

*Watteau :* \*Rustic Meal.

THE NEW MUSEUM consists of a large and exceedingly valuable collection of casts of Greek and Roman works, a Museum of Northern Antiquities, an Ethnographical Museum, and an Egyptian Museum.

**COLLECTION OF CASTS—First Floor.**—Entering by the passage from the Old Museum.

1. *Roman Cupola Saloon*, with statues and mural paintings.

2. *Mediæval Saloon*.—Casts from mediæval churches.

3. Small figures of Greek and Roman works.

4. *Niobe Saloon*.—Casts of the Niobe group at Florence; Jupiter, Juno, Athletes, and Venuses.

**5.** *Greek Cupola Saloon.*—Minerva, Hercules, Menelaus.

**6.** *Farnese Bull, Apollo, Laocoön.*

**7.** *Greek Saloon.*—Groups from the Parthenon, from the Temple of Minerva at Ægina.

**8.** *GRAND STAIRCASE*, with six \*\*paintings, by Kaulbach.—1. *Fall of Babel*: Nimrod in the centre with the children of Ham; r. those of Japheth; l. of Shem. 2. *Greece*: Homer in a boat, poets, sculptors, and architects listening; the gods above. 3. *Destruction of Jerusalem*: High Priest in front; r. fleeing Christian family; l. Ahasuerus. 4. \*\**Battle of Huns*: "The slain rose during the night and fought mid-air;" above is Attila. 5. *Crusaders at Jerusalem*: Godfrey, Peter the Hermit; l. Group of Minstrels. 6. *Reformation*: Luther, Melanchthon, Zwingli, Calvin, Wyckliffe, Huss; groups of scholars and artists: Copernicus, Galileo, Kepler, Newton, Columbus, Dürer, Holbein, da Vinci, Raphael, Shakespeare, etc.

**9.** *Modern Art Saloon.* **10.** *Medieval Saloon.*

*GROUND FLOOR.* Entrance by stairs below the Grand Staircase. To the right, the Museum of Northern Antiquities and the Ethnographical Collections. To the left, the Egyptian Museum.

**1.** *Mythological Saloon*, with Mummies and Sarcophagi from Thebes.

**2.** *Saloon of Tombs*, from Memphis, dating from 3000 to 2000 B.C.

**3.** *Hypostyle.*—Cases of papyrus rolls.

**4.** *Historic Saloon.*—Priests, kings, gods, etc., 1700 to 500 B.C.

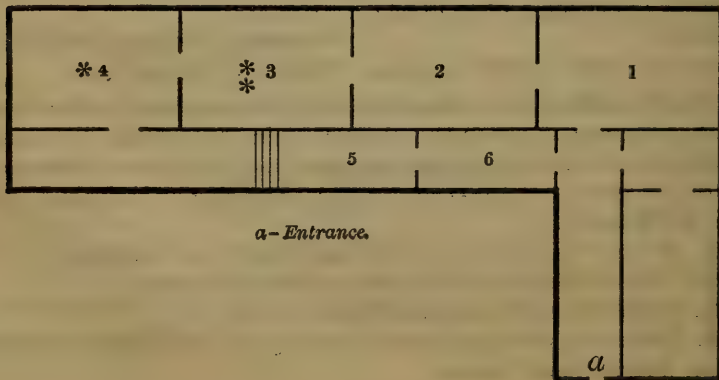
**5.** *Court of Columns*, representing an Egyptian Temple, with an altar in the centre; on the r. Usortesen; l. Rameses II.; centre, Sphinxes.

### Bologna, Academy of Fine Arts.

*ACCADEMIA DELLE BELLE ARTI.* Open daily, 9-3 or 4; 1 fr.; Sunday, free.

*Ground Floor.*—Casts and works of Modern Art.

*First Floor.*—Picture Gallery and collection of weapons.



ROOM 1.—*Guido*: \*142. *Ecce Homo* (drawing).

*Guercino*: St. Peter.

ROOM 2.—*Ag. Carracci*: \*34. St. Jerome; Assumption. *An. Carracci*: \*36, 37. The Virgin. *L. Carracci*: \*42. The Virgin; Birth of John Baptist; Conversion of St. Paul.

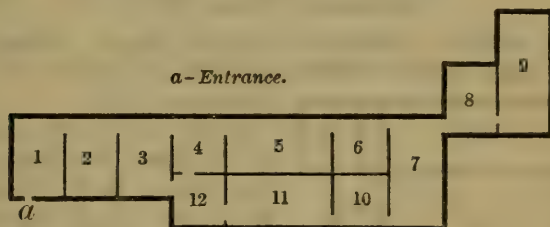
ROOM 3.—*F. Francia*: \*Madonna and Saints; Madonna; Dead Christ. *Gio. Francia*: \*84, 87. Madonnas. *Du Imola*: \*Michael. *Parmegiano*: \*Holy Family. *Raphael*: \*\*St. Cecilia. See p. 72. *Perugino*: \*Madonna.

ROOM 4. *Guido Room*.—*Guido*: \*Madonna; \*The Crucifixion; \*Massacre of the Innocents; \*Samson; Madonna del Rosario (on silk); St. Sebastian; St. Andrew.

### Borghese Gallery.

Open M., W., and F., 9-3; closed, July and Aug.; fee,  $\frac{1}{2}$  fr.

The most valuable private collection in Rome, containing nearly 900 pictures. Hand catalogues will be found in each room.



ROOM 1.—*Botticelli*: \*Madonna. *Di Credi*: \*Holy Family; \*Holy Family. *Solario*? : \*Ecce Homo. *D'Oggione*: Young Christ. *Ghirlandaio*: \*A Youth, erroneously supposed to be a portrait of Raphael. *Da Vinci*: \*Leda and Swan. *School of da Vinci*: \*Madonna. *Polaiuolo*: \*Holy Family.

ROOM 2.—*Garofalo*: \*Dead Christ. *Romano*: \*Copy of *Raphael's* Julius II.; \*\*Copy of *Fornarina*. *Sodoma*: \*Madonna; Copy of *Raphael's* Mad. col. divin' amore, at Naples. See p. 220. \*Portrait (Cæsar Borgia?); \*Entombment. See p. 329. His last work before going to Rome. Copy of *Raphael's* Madonna Casa d'Alba. See p. 223. *F. Francia*: \*St. Stephen.

ROOM 3.—*Parmegiano*: \*Portrait. *Dossi*: Circe? *Del Sarto*: \*Madonna. *Correggio*: \*\*Danaë. *Del Piombo*: \*Christ.

ROOM 4.—*Domenichino*: \*Cumæan Sibyl. *Cagnacci*: \*Sibyl.

ROOM 5.—*Albani*: \*The Seasons, four pictures.

*Domenichino*: \*Diana and Nymphs.

ROOM 6.—*Sacchi*: \*Portrait of O. Giustiniani.

*Sassoferrato*: The Three Ages of Man.



ROOM 8.—*Villa Borghese* in the 17th century. \*Head, *School of Da Vinci*.

ROOM 9.—A collection of frescos, three of which, the Marriage of Alexander and Roxana, the Nuptials of Vertumnus, and the Contest of the Gods, are attributed to Raphael, though apparently with little reason.

ROOM 10.—*Titian*: \*Venus and Cupid; St. Dominic; \*\*Earthly and Divine Love. *Pordenone?*: \*Portrait. *Giorgione?*: \*David. *Gio. Bellini*: \*Madonna.

ROOM 11.—*L. Lotto*: \*Madonna and Saints. *Bonifazio*: \*The Prodigal's Return. *Gio. Bellini?*: \*Portrait. *Palma, Vec.*: Holy Family.

ROOM 12.—*Dutch and German*.—*Van Dyck*: Crucifixion; \*Entombment. *D. Teniers*: \*Tavern Scene. *Perugino*: \*Portrait of Himself. *Bakhuizen*: \*Sea Scene.

Adjoining is a small room containing a number of less important pictures; usually closed, but will be opened by custodian if desired.

#### Borghese Villa, Rome.

Entrance on the r., outside the Porta del Popolo. Grounds open to the public daily, ex. M. Gallery open Sat., 1-4, winter; 4-7, summer.



Catalogues,  $\frac{1}{2}$  fr.

ROOM 2. \*10. Priestess. ROOM 3. \*1. Juno; \*11. Rape of Cassandra. ROOM 4. 21. Venus. ROOM 5. Centre: Apollo and Muses; \*13. Anacreon sitting. ROOM 6. Decorated with the story of Galatea by *De Angelis*. The busts of the Cæsars are modern. Centre: Porphyry urn from the tomb of Hadrian. ROOM 7. \*2. Boy with Bird; \*4. Captive Boy. Mosaics in the floor were found on the road to Tivoli. ROOM 8. Centre: \*Tyrtæus; \*2. Athena. ROOM 9. Centre: \*Boy on Dolphin. \*16. Bacchante; \*Dancing Faun.

*Upper Floor*,  $\frac{1}{2}$  fr. Three groups by Bernini. ROOM 1. Apollo and Daphne. ROOM 2. Æneas and Anchises. ROOM 3. David and Goliath.

In the 4th room is Canova's celebrated Venus, after Pauline Bonaparte, sister of Napoleon. See p. 390.

#### Brera, The, or, PALACE OF SCIENCE AND ART, Milan.

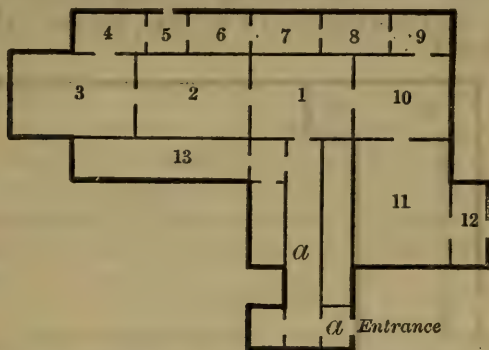
Open daily, 9-3; summer, 9-4; 1 fr. Sun. and Thurs., 12-4, free.

*Court*, centre.—\*Bronze Napoleon I. as a Roman Emp., by Canova. Around the walls, eminent civilians and scholars.

THE MUSEO ARCHEOLOGICO.—Admission daily, 10-3; Sun., 2-4.

On the ground floor (50c.), occupying two rooms, comprises a collection of antique and other sculptures, frescos, armor, bronzes, terra-cottas, majolicas, etc.

THE PICTURE GALLERY, 24 rooms, with about 800 pictures.



The names of the artists and school are marked on the principal works.

*The Vestibule* contains about 80 pictures, principally by Luini; unimportant.

**SALA 1.**—*D'Oggione*: Satan and Angels. *Borgognone*: Assumption of the Virgin. *Da Sesto*: Virgin and Child.

**SALA 2.**—*Garofalo*: \*Dead Christ. *Palma, Vec.*: \*Adoration. *Gio. Bellini*: \*\*St. Mark. *Crevelli*: \*Saints. *Murano*: \*Madonna and Saints.

**SALA 3.**—*Tintoretto*: \*St. Helen and others. *Veronese*: \*Adoration. *Bonifazio*: \*Moses.

**SALA 4.**—*Titian*: \*St. Jerome; Head of a Man. *Lotto*: \*Three Portraits.

**SALA 5.**—*Mantegna*: \*Dead Christ; remarkable foreshortening. *Raphael*: \*\*The Sposalizio—the Marriage of the Virgin. *See p. 328.* *Da Vinci*: \*Head of Christ. *Luini*: \*Virgin and Child. *Mantegna*: \*Christ in the Sepulchre; Madonna, and Sts. John and Luke.

**SALA 8.**—*Guercino*: \*\*Abraham and Hagar. *F. Albani*: \*Proserpine and Cupids. *Guido*: \*St. Paul reproving St. Peter.

**SALA 10.**—*Rembrandt*: \*\*Portrait of a Lady. *Van Dyck*: \*Portraits; \*Virgin, Child, and St. Anthony. *Rubens*: \*The Eucharist. *S. Rosa*: \*Purgatory. *Velasquez*: \*Sleeping Monk.

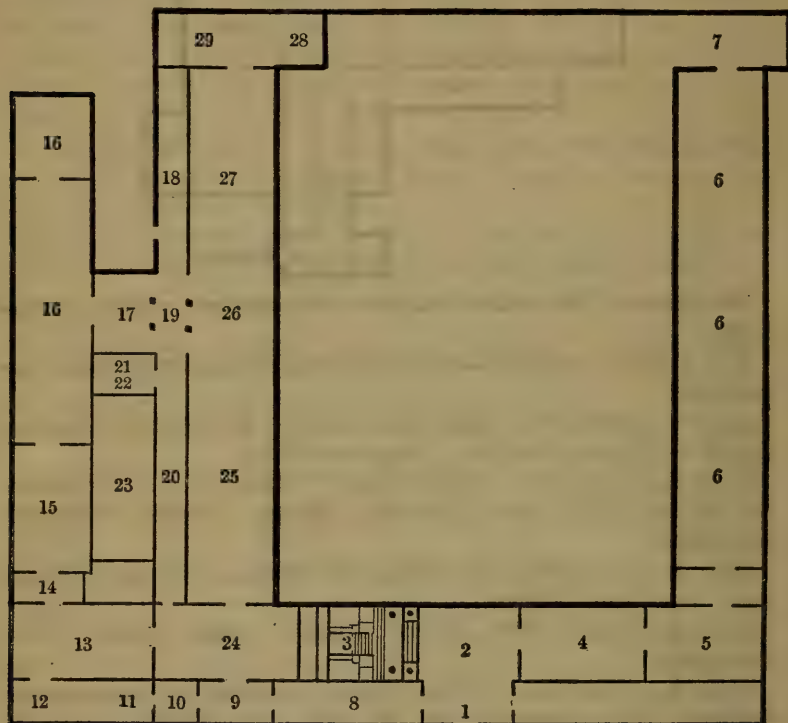
**SALA 11.**—Used for copyists.

**SALA 12.**—Contains a number of \*cattle pieces by Londonio. The remaining 12 saloons are devoted to sculptures, principally casts of antiques, and of the works of Angelo. A few modern pictures are also to be found in some of the saloons.

**British Museum.**

*Open, free, every week-day at 10; Sat. at 12. Closes, Nov. to Feb. at 4; Mar., Apr., Sept., Oct. at 5; May to Aug. at 6; M. and Sat., July 15 to Aug. 31, at 7; M. and Sat., May 8 to July 15, at 8.*

*Closed from the 1st to the 7th of Feb., May, and Oct.; also the *Sculptures*, on W. and F.*



- |                                       |                                  |
|---------------------------------------|----------------------------------|
| 1, Entrance.                          | 15, Elgin Room.                  |
| 2, Entrance Hall.                     | 17, Hellenic Room.               |
| 3, 7, 29, Stairs to Zoological Rooms. | 18, Kouyunjik Room.              |
| 4, Grenville Library.                 | 19, Nimroud Central Saloon.      |
| 5, Manuscript Saloon.                 | 20, Nimroud Gallery.             |
| 6, Royal Library.                     | 21, Assyrian Side Room.          |
| 8, Roman Gallery.                     | 23, Assyrian Basement.           |
| 9, I. Græco-Roman Saloon.             | 24, Assyrian Transept.           |
| 10, II. Græco-Roman Saloon.           | 25, Southern Egyptian Gallery.   |
| 11, III. Græco-Roman Saloon.          | 26, Central Egyptian Gallery.    |
| 12, 22, Stairs to Assyrian Basement.  | 27, Northern Egyptian Gallery.   |
| 13, Lycian Gallery.                   | 28, Northern Egyptian Vestibule. |
| 14, Stairs to Zoological Rooms.       |                                  |

Catalogues of the various departments at the entrance (2).

**4. GRENVILLE LIBRARY**, containing over 20,000 vols., some of them among the earliest printed works known.



**5. MANUSCRIPT SALOON**—*Case I.*—Autographs of celebrated men : Angelo, Addison, Calvin, Dürer, Newton, Nelson, Washington, Wellington, etc. *Case II.*—Sovereigns: Ed. IV., V.; Henry VII., VIII.; Mary, Elizabeth, Jane Grey, Mary, Queen of Scots, Cromwell, Gus. Adolph., Peter the Gt., Ch. XII., Fred. the Gt., Louis XIV., Nap. I.

The remaining cases contain autographs, royal charters, prayer-books, etc., of great interest.

**6. ROYAL LIBRARY** of 80,000 vols., collected by George III. The cases contain various works of the greatest value, as specimens of typography, binding, and illumination of nearly all civilized nations. VI. Italian; VII. Italian and French; VIII. English; IX. Fine Printing; X. Illuminations; XI. Engravings and Woodcuts; XII. Autographs of the authors and owners; XIII. Literary Curiosities; XIV. Fine bindings.

### 8. ROMAN GALLERY.

To the left, Roman relics found in England. To the right, on the wall, Roman portrait sculptures. 2. Julius Cæsar; 3. Young Augustus; 4. Augustus; 5. Tiberius; 10. Claudius; \*11. Nero; 12. Otho; 14. Domitia?; 15. Trajan; 17, 18, 19. Hadrian; 20. Antinous crowned; 21. Sabina, wife of Hadrian; \*24. Ant. Pius; 25, 26, \*27. Marcus Aurelius; 28. Faustina, wife of M. Aurelius; 29, 30, 31. Lucius Verus; 32. Lucilla, wife of Lucius Verus; 33. Commodus; 34. Crispina, wife of Commodus; 35. Pertinax; 36. Sept. Severus; 37. Caracalla, head inclined; \*45. Equestrian, Caligula?; 55, 56. Demosthenes; 65. Diogenes; 95. Caracalla; 99. Jupiter Ammon; 100, 101, 102. Jupiter Serapis; 103, 104. Minerva.

### 9. FIRST GRÆCO-ROMAN SALOON.

111. Juno, after Polycletus (?); 112, 113. Diana; \*114. Apollo Citharæus, similar to the ones at Rome and Naples; 115. Apollo, head only antique; \*116. Venus, after Praxiteles; \*117. Homer, found 1780, Baïæ; \*118. Dancing Satyr; 120. Diana Venatrix; 122, 124. Jupiter; 123, 125. Minerva.

### 10. SECOND GRÆCO-ROMAN SALOON.

\*135. Discobolus, copy from the bronze of Myron, much restored; \*136. Towneley Venus, found at Ostia. *See p. 394.* \*137. Dione?; \*138. Apollo; \*140. Young Bacchus.

### 11. THIRD GRÆCO-ROMAN SALOON.

\*141, 142. Hercules; 143, 145. Cupid; 148. Endymion; \*149. Clytie?, possibly Agrippina; 150. Amazon; \*151. Greek Hero, original; \*155. Thalia, found at Ostia; 163. Mithras sacrificing a Bull; 165. Actæon devoured by his Dogs; \*171. Mercury; 181, 183, 184. Satyrs; 196. Girl playing with Astragali; 198. Ariadne and Panther; 201. Eros Asleep.

ROOMS 14 and 15 are now being rearranged.

**\*\*16. ELGIN ROOM** (g hard).—This room contains marbles, chiefly from the Parthenon, B.C. 440, brought from Athens by Lord Elgin, 1801, at a cost of \$350,000. On the l. is a model of the Parthenon as remaining after the bombardment by the Venetians, 1687.

The statues on the l. side of the room are from the eastern pediment, and represent the birth of Athena from the head of Zeus. On the wall are fifteen Metopes from the s. side of the Parthenon. On the r. are the remains of the western pediment, representing the contest of Athena with Poseidon for the soil of Attica.

Around the room, in a continuous line, are slabs from the frieze of the cella, arranged, as nearly as possible, in their original order. The subject of the reliefs is the Panathenaic procession, celebrated every four years.

In the small room at the end, are a colossal lion from Knidos, 1858, a drum of a column from the Temple of Diana at Ephesus, and an Ionic capital and base of a column.

**17. HELLENIC ROOM.**—Collection of marbles from various parts of Greece. The most important part of this collection consists of 23 slabs from the frieze in the interior of the cella of the Temple of Apollo Epicurius, near Phigalia in Arcadia.

1-11. Contest between Centaurs and Greeks.

12-23. The invasion of Greece by the Amazons.

**18. KOUYUNJIK GALLERY** (koo'-un-jik). The Assyrian Galleries containing the collections of Mr. Layard, Mr. Rassam, and Mr. Loftus; from Nimroud, Khorsabad, and Kouyunjik.

The monuments from Nimroud are supposed to date B.C. 900 to 600. Khorsabad, about 720; and Kouyunjik, B.C. 700 to 600.

The collection of bas-reliefs in this room (18) are from the palace of Sennacherib, and subsequently of his grandson Assurbanipal. Most of the sculptures were shattered by the action of fire; some of the slabs reaching England in 300 or 400 pieces.

2. A Galley. 4-8. Expedition of Sennacherib.

15, 16, 17. Return from a battle. 20-29. Siege of a fortified city.

45-50. Victories of Assurbanipal.

57-59. City besieged by Sennacherib.

The five tables in the middle of the room contain small objects discovered in various excavations.

**19. NIMROUD CENTRAL SALOON.**—Containing sculptures from the great mound at Nimroud; discovered by Mr. Layard. L. bas-relief, The Receipt of Tribute from Menahem, King of Israel; \*Colossal head of a human-headed bull, the largest yet brought to Europe. On the r. representations of sieges. Above are two heads—Tiglath Pileser II. and an attendant.

*\*\*In the centre* of the room is one of the most important historical monuments recovered from Assyria: a black marble obelisk, found near the centre of the great mound, decorated with five tiers of bas-reliefs and covered with cuneiform inscriptions, recording the annals of Shalmaneser for thirty-one years, commencing B.C. 860.

In the inscriptions are mentioned Jehu and Hazael.

**20. NIMROUD GALLERY.**—19 Two foreigners bringing monkeys as tribute.

20. The King Assur-izir-pal.



\*21-26. The king and attendants returned from battle or chase.

37-40. Religious rites.

7 b-9 b. Passage of a river by the king and his army.

10 b-12 b. Capitulation of a city. 11 a-13 a. Return from battle.

13 b-15 b. Siege of a city.

**21-23. ASSYRIAN SIDE ROOM and BASEMENT ROOM.**—Contain antiquities collected at Nimroud, 1853, by Messrs. Rassam and Loftus, many of them of the greatest interest and value.

**24. ASSYRIAN TRANSEPT.**—Colossal human-headed lions and bulls from Nimroud and Khorsabad.

**\*\*THE EGYPTIAN GALLERIES, 25, 26, 27, 28.**—The monuments in this collection, occupying 4 rooms upon the first floor and two above, extend from B.C. 2000 to A.D. 640, and are arranged, as far as possible, in chronological order, commencing (room 25) with those of most recent date. The name and period will be found upon the labels.

**25. SOUTHERN EGYPTIAN GALLERY.**—Monuments and sarcophagi, principally of granite and black basalt, from the later Roman period to B.C. 1200. In the centre is the celebrated \*ROSETTA STONE, discovered by the French, 1799, near the Rosetta mouth of the Nile. It is inscribed with three languages: first, the hieroglyphic, a sacred Egyptian; second, the demotic, or common Egyptian; third, the Greek. It was from the comparison of these inscriptions that the key to the hieroglyphic language of Egypt was discovered by Young and Champollion.

**26. CENTRAL EGYPTIAN GALLERY.**—Antiquities of the time of Ramesis the Gt. (Sesostris); colossal fist from Memphis. The sculptures principally represent the king and his officers.

**27. NORTHERN EGYPTIAN GALLERY.**—Of the time of the 18th Dynasty, the period of Egypt's greatest prosperity.

Two black statues of King Horus; two red granite lions from Nubia; head of colossal ram from Karnak; several statues of the cat-headed goddess Sekhet. *Centre*: colossal head of Tothmes III. The Tablet of Abydos, in a recess in the r., of great value in determining the chronology of the dynasties; found, 1818, in the temple of Abydos.

**28. NORTHERN EGYPTIAN VESTIBULE.**—Monuments of the first 12 Egyptian dynasties, and the most ancient sculptures in the museum, from which it will be inferred that at this early period art had made great progress.

**SECOND FLOOR.**—Ascending the principal staircase (3) and turning to the right we enter a room devoted chiefly to collections of mediæval glass.

*British and Mediæval Room.*—Antiquities found in Great Britain and Ireland.

*Cases 1-42.* British Antiquities anterior to the Romans.

*Cases 43-75.* Roman Antiquities found in Great Britain.

*Cases 76-96.* Anglo-Saxon Antiquities.

The remaining cases contain various objects of later date.

**\*\*Collection of Gems and Gold Ornaments.** (Door near the entrance of the Mediæval Room. Door closed ; ring the bell.)

*Cases A and B.* Mediæval and Modern.

*Cases C and D.* Great Britain and Ireland.

*Case E.* Babylonian. *Cases F to I.* Greek and Early Etruscan.

*Cases L, M, and N.* Greek of the finest workmanship.

**\*\*The Portland Vase**, found in a tomb near Rome in the early part of the 17th century, and now owned by the Duke of Portland. It is of blue glass, with a design cut in opaque white glass, representing Peleus and Thetis on Mount Pelion ; on the reverse, Thetis consenting to be the bride of Peleus in the presence of Poseidon and Eros.

In 1845 it was dashed in pieces by a madman, but was restored with such skill as to leave little trace of the misfortune. Diagram of the fragments on the right wall.

*Bronze Room*, containing Etruscan, Greek, and Roman work.

*Two Vase Rooms*, with vases and pottery from Italy, Greece, and other Mediterranean countries.

Beyond there are several *Egyptian Rooms*, with an immense collection of Egyptian Antiquities, embracing divinities, sacred animals, sepulchral objects, glass, pottery, sarcophagi, mummies, domestic implements, toilet articles, etc.

**\*THE NEW READING-ROOM**, entrance on the ground floor, opp. the main entrance, erected 1855, at a cost of nearly a million dollars, is 140 ft. in diam. and 160 ft. in height, and has accommodation for 300 readers or writers.

**THE LIBRARY** numbers over a million printed volumes, ranking second only to the National Library at Paris. Its collection of Hebrew books exceeds that of any other library, and its American books twice that of any library in the United States. It possesses the earliest printed book known—the Mazarin Bible.

### **Brussels Museum, or, PALAIS DES BEAUX ARTS.**

Contains about 600 pictures. Open daily, 10-3.

*Holbein, Yr.* : \*\*Thomas Morus.

*Sienese School* : \*Calvary.

*Cranach* : \*Eve.

*Van Eyck* : \*Adam and Eve.

*Mabuse* : \*Christ in the House of Simon.

*B. van Orley* : \*Dead Christ.

*Van Conixloo* : \*Relatives of the Virgin. (\$18,000.)

*Leermans* : \*Crucifixion.

*Champaigne* : \*Presentation; Himself.

*De Crayer* : \*Assumption of St. Catherine.

*Schalcken* : \*Game of Melted Wax.

*De Crayer* : \*Draught of Fishes ; Martyrdom of St. Blaise.

*Neefs* : \*Antwerp Cathedral.

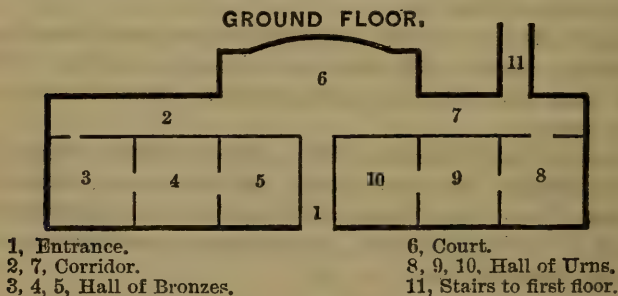
- Van Dyck*: St. Anthony; St. Francis.  
*Jordaens*: \*Miracle by St. Martin; \*Allegory of Truthfulness.  
*Rubens*: \*To Calvary; Pietà; Adoration; Venus in Vulcan's Forge.  
*Van Veen*: \*Marriage of St. Catharine.  
*De Crayer*: \*\*Pietà; St. Paul and St. Anthony.  
*Cuyp*: A Stable.  
*Van Dyck*: \*Martyrdom of St. Peter; \*Silenus drunk.  
*Rembrandt*: \*\*Portrait.  
*Ruisdael*: \*Landscape.
- Steen*: \*Twelfth Night; The Courteous Offer. (\$4,500.)  
*Hals*: Hoornebeck. (\$4,000.)  
*Hobbema*: \*Forest. (\$12,000.)  
*Rubens*: \*Wife of Ch. de Cordes. (\$26,000.)  
*Teniers, Yr.*: \*Village Doctor; Flemish Fair. (\$25,000.) \*Interior. (\$6,000.)  
*Dow*: \*\*Himself. (\$5,000.)  
*Van der Helst*: Himself and Wife.  
*Teniers, Yr.*: \*Village Doctor.  
*Berchem*: \*The Repose. (\$1,300.)  
*Hals*: Van Benthuyssen. (\$3,400.)  
*Guido*: \*The Flight into Egypt.

The remainder of the collection consists of modern paintings, some of which are of great excellence.

**Capitoline Gallery of Paintings** (kap'-e-to-leen). See *Palace of the Conservators*.

**Capitoline Museum, or, GALLERY OF SCULPTURES, Rome.**

Open daily, 10-3; fee, 50c. Sun., 10-1, free.



**ROOM 3.**—*Centre*: Egyptian Vase, with a Palmyrene inscription on the base; sarcophagus with hunting scene. On the walls, inscriptions and bas-reliefs.

**ROOMS 4 and 5.**—Sarcophagi and urns. **ROOM 6.**—Marforio.

**ROOM 8.**—1. Altar from Albano.

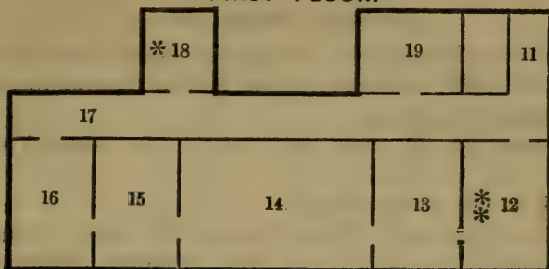
**ROOM 9.**—4. Sarcophagus with battles, B.C. 225, between Romans and Gauls.

**ROOM 10.**—Sarcophagus with scenes from life of Achilles: front, Dispute between Achilles and Agamemnon; ends, Achilles with the daughter of Lycomedes, Greeks beseeching him to avenge the death of Patroclus; Pluto, found in the Baths of Titus.



STAIRCASE **11**, with Plans of Rome, executed under Sept. Severus, found 16th century.

## FIRST FLOOR.



12, Hall of the Gladiator.

13, Hall of the Faun.

14, Saloon.

15, Hall of Philosophers.

16, Hall of the Emperors.

17, Corridor.

18, Venus Room.

19, Room of the Doves.

ROOM **12**.—\*\*Dying Gladiator. *See p. 152.* \*Head of Dionysius; \*Antinous. *See p. 18.* \*\*Faun of Praxiteles. *See p. 130.*

ROOM **13**.—\*Faun in rosso antico, on an altar dedicated to Serapis, found in Hadrian's Villa; 10. Juno Sospita; \*Sarcophagus with battle of Amazons; \*23. Ariadne crowned.

ROOM **14**.—\*1. Jupiter, nero antico; \*2, \*4. Centaurs; 3. Young Hercules, on an altar to Jupiter; 5. Æsculapius; \*28. Prefica, a hired mourner.

ROOM **15**. *Hall of Philosophers*.—Centre: \*M. Claudius Marcellus, B.C. 212. Around the room, 93 busts of ancients. 1. Virgil?; 4, \*5, 6. Socrates; 9. Aristides; 10. Seneca; 21. Diogenes?; 22. Sophocles; 28. Alex. the Great; 31, 32. Demosthenes; 44, 45, \*46. Homer; \*49. Scipio Africanus; 75. Cicero.

Recent research renders doubtful the names attached to some of the statues of the philosophers.

ROOM **16**. *Hall of the Emperors*.—Centre: Agrippina, grand-daughter of Augustus, wife of Germanicus, mother of Caligula. This room contains 83 busts of the emperors and their families, and is the most complete collection extant. The names have been identified by coins. 1. Julius Cæsar; 2. Augustus; 3. Marcellus; 4, 5. Tiberius; 6, 7. Drusus; 9. Germanicus; 11. Caligula; 15, 16. Nero; 21. Vespasian; 22. Titus; 24. Domitian; 37, 38. Marcus Aurelius; 50, 51. Sept. Severus; 53. Caracalla; 82. Julian.

**18**. RESERVED CABINET.—\*\*Venus of the Capitol, supposed to be a copy of Aphrodite of Cnidos by *Praxiteles*; found in a walled-up chamber in the Suburra, nearly perfect. *See p. 391.* \*Cupid and Psyche; Leda and the Swan.

**19**. ROOM OF THE DOVES.—\*Mosaic of Doves at a Fountain, found at Hadrian's Villa, copy of a celebrated work by Sosius, mentioned by

Pliny; \*Sarcophagus with Endymion and Selene. *Centre*: Girl and Dove. *On the sides*: Roman weights.

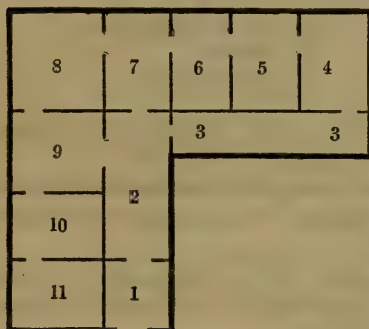
### Corsini Palace, Rome.

The palace was formerly the residence of Queen Christina of Sweden, who here died, 1689; residence also of Michael Angelo for over a year, and of Erasmus for a time.

Gallery open M., Th., and Sat., 9-3; ½ fr. Hand Catalogues in each room.

ROOMS 1 and 2, unimportant.

ROOM 3.—*Guerchino*: \*Ecce Homo. *C. Dolci*: \*Madonna. *J. Both*: \*Sunset. *Titian*: Philip II. of Spain. *Saraceni*: \*Vanity.



ROOM 4.—*Guido*: \*Herodias. *L. Carracci*: \*Two Heads. *Dürer*: \*A Hare. A marble chair, supposed to be Etruscan; a Corsinian silver vase.

ROOM 5.—*Dolci*: \*St. Agnes. *Maratta*: Annunciation.

ROOM 6.—*Holbein*: Portraits. *Titian*: \*Mgr. Ghiberti; \*Children of Charles V. *Rembrandt*: \*Old

Woman. *Murillo*: \*Head. *Holbein*: \*Caterina Bora. *Van Dyck*: \*Portrait. *Dürer*: Nativity of the Virgin; \*Cardinal. *Rubens*: \*Himself. *Titian*: \*Cardinal Alex. Farnese.

ROOM 7.—*Murillo*: \*Madonna. *G. Poussin*: \*Landscape. *Garofalo*: \*Christ. *Angelico*: \*Descent of the Spirit; \*Last Judgment; \*Ascension. *Titian*: \*The Adulteress.

ROOM 8.—*G. Poussin*: \*Four Landscapes. *Cabinet*.—*Guido*: \*Ecce Homo. *Lo Spagna*: \*Madonna.

ROOM 9.—*S. Rosa*: Three Battle-pieces.

ROOM 10, generally closed; opened if requested. Ancient mosaic of Unmanageable Oxen, and bronze relief of the Rape of Europa, *Cellini*.

\*The Library comprises one of the most valuable collections of engravings known.

\*The Garden, in the rear of the palace, commands an admirable view of Rome.

### Doria Palace, Rome.

The most magnificent of all the Roman palaces. Gallery open Tu. and Fr., 10-2; ½ fr. Entrance to the court is No. 305 Corso; to the Gallery, in the court, to the left.

The collection numbers nearly 1,000 pictures, of which but a limited number are masterpieces, the best being in the galleries.

Catalogues in each room. Several of the smaller rooms badly lighted.

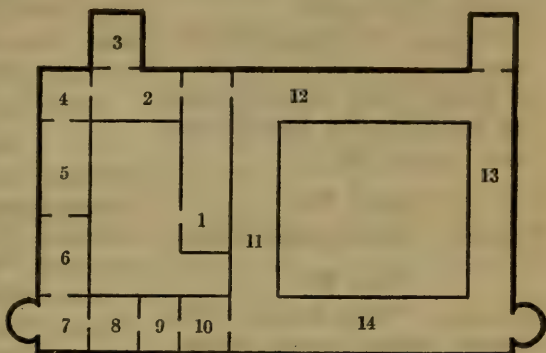
ROOM 2.—*Valentin*: \*Charity. *Fra. Lippi*: \*Annunciation. *Holbein*: Himself. *Titian*: \*Boy and Lions. *Centre*: \*Centaur, nero antico.

ROOM 4.—*Bril*: \*Landscapes.

ROOM 5.—*Matsys*: \*Money-Changers. *Poussin*: Landscape.

ROOM 6.—*Marratta*: \*Madonna.

ROOM 8.—*Lud. Carracci*: \*St. Sebastian.



11. FIRST GALLERY.—*Claude*: \*The Flight into Egypt. *Garofalo*: \*Elizabeth and Mary. *N. Poussin*: Aldobrandino Marriage.

12. SECOND GALLERY.—*Francia* (?): \*Virgin and two Saints. *Titian*: \*Portrait. *Brueghel*: \*The Elements, four pictures. *Portenone*: \*Herodias. *Da Vinci*: \*Joanna II. *Correggio*: \*Glory and Valor, cartoon.

13. THIRD GALLERY.—*An. Carracci*: \*Assumption; \*Flight into Egypt. *Claude*: \*Water Mill. *An. Carracci*: \*Nativity; \*Pietà; Adoration; \*Entombment. *Claude*: \*\*Temple of Apollo; \*Diana. *Giorgione*: \*Portrait.

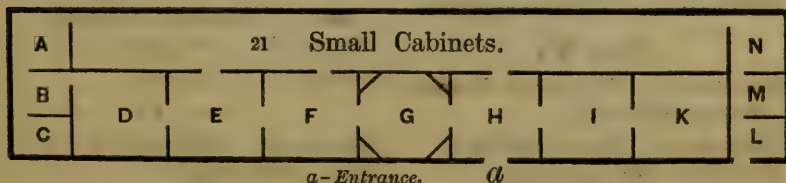
*The Cabinet*, at the end, contains some of the best pictures of the collection. *Raphael*: \*Venetian Heads. *Memling*: \*The Deposition. *Del Piombo*: \*\*Andrea Doria. *Velasquez*: \*Innocent. *Matsys*: \*The Misers.

14. FOURTH GALLERY.—Mirrors and antique statuary of inferior value.

### Dresden Gallery.

One of the finest and largest in Europe; numbers about 2,500 paintings.

Open daily, 9-3; winter, 10-3; free; W. and Sat., 50 pf.



a- Entrance.

al



## HALL A.

*Raphael*: \*\*Sistine Madonna.

See p. 210. Copy of *Raphael's*  
Mad. della Sedia. See p. 213.

*C. Dolei*: \*St. Cecilia.

*G. Romano*: \*Madonna della Catina.

*Del Sarto*: Holy Family. Copy  
of *Raphael's* \*La Belle Jardinière. See p. 220.

## HALL C.

*Veronese*: Presentation of Jesus.

## HALL D.

*Correggio*: \*\*Holy Family; \*\*La  
Notte; \*\*Holy Family; \*Cupid.

*Da Messina*: \*St. Sebastian.  
Copy of *Raphael's* St. Cecilia.  
See p. 72.

*Veronese*: Finding of Moses.

*Del Sarto*: \*\*Abraham and Isaac.

*Signorelli*: \*Holy Family.

*Francia*: \*Baptism of Christ.

## HALL E.

*Veronese*: \*Marriage of Cana;  
\*Adoration of the Magi; Christ  
at Emmaus.

*Titian*: Venetian Lady; Virgin  
and Saints; Holy Family, with  
the Duke of Ferrara, wife, and  
son; \*\*Young Girl; Titian's  
Daughter; \*\*Cupid crowning  
Venus; Philip II (?) of Spain  
playing the Lute.

*Sassoferrato*: \*\*Sleeping Venus.  
Formerly attributed to Titian.

*Palma, Vec.*: \*\*Venus reclining.

## HALL F.

*Caravaggio*: \*Guard-Room;  
\*\*Fortune-Teller.

*Lanfranco*: \*Peter penitent.

*Baroccio*: \*Entombment.

*Cantarini*: Potiphar's Wife.

*Guido*: \*Ninus and Semiramis.

## HALL G.

12 Pieces of Flemish Tapestry.  
Those above, from *Raphael's* cartoons; some of those below from  
cartoons by Matsys.

Stairway to Upper Floor.

## HALL H.

*Zurbaran*: A Saint declines the  
Papal Crown.

*Giordano*: Susannah.

*Ghislandi*: \*Rembrandt.

*S. Rosa*: \*Temptation of St. Anthony; \*St. Jerome.

*Ribera*: Paul the Hermit; St.  
Lawrence; St. Bartholomew;  
Paul the Hermit; St. Jerome;  
\*\*St. Mary of Egypt kneeling at  
her Grave.

*Murillo*: \*\*St. Roderiguez; \*\*Virgin  
and Child.

## HALL I.

*Van Dyck*: Charles I. of England;  
Children of Charles I.; Henrietta  
Maria, wife of Charles I.

*Rubens*: \*Daughter of Herodias;  
Tigers with Young; \*St. Jerome;  
\*A Cavern.

*Velasquez*: \*Portrait.

## HALL K.

*Van der Helst*: \*Wife of And.  
Bicker.

*Rembrandt*: \*\*Artist's Wife;  
\*\*Artist and Wife; Ganymede;  
Samson's Wedding; \*Sportsman;  
\*\*Mansel's Sacrifice.

*Weenix, Yr.*: \*A Hare.

*Koninx*: \*A Hermit.

## HALL L.

*Rembrandt*: \*Himself (?).

*Heda*: \*\*Still-Life.

## HALL M.

*Rubens*: \*Garden of Love; \*\*Judgment of Paris; Mercury and Argus; Last Judgment.

## HALL N.

*Holbein*: \*\*Madonna. See p. 166.  
H. Morett.

## HALL O.

Several by *Cranach*.

## HALL P.

*Vaillant*: \*A Letter-board.

## THE CABINETS.

*Da Vinci*: \*Virgin and Child.

*M. Angelo and Del Piombo*: \*The Scourging.

*Unknown*: \*Virgin, Child, and John.

*Correggio*: \*\*Reading Magdalen.  
See p. 226.

*Morando*: \*Portrait.

*Albano*: \*Diana and Nymphs.

*Cignani*: \*Potiphar's Wife.

*Albano*: \*Cupid.

*School of Carracci*: \*Death of St. Francis.

*Guido*: \*\*Crowned with Thorns.

*Palma, Vec.*: \*Holy Family; \*Holy Family.

*Titian*: \*\*Tribute-Money.

*Nogari*: \*Old Man; Miser.

*Wouwerman*: Combat; Return from the Chase; \*A Halt; \*The Sutler's Tent; A Camp.

*J. Ruysdael*: \*Jewish Cemetery; \*The Convent; Landscape.

*J. Both*: Landscapes.

*Terburg*: \*Lady in Satin.

*Teniers, Yr.*: Temptation of St. Anthony; A Dutch Fair.

*Slingeland*: \*The Interrupted Lesson.

*Van der Werff*: Chess; \*\*The Expulsion of Hagar; \*\*Magdalen; \*\*Judgment of Paris; Venus and Cupid; \*Lot.

*Mieris*: Studio; \*\*Old Scholar; \*A Tinker; \*\*Studio; \*Poetry.

*Schalken*: Girls; \*Candlelight.

*Dow*: \*Candlelight; \*\*Candlelight; \*\*Hermit; \*A Girl, candlelight; \*Himself; The Dentist.

*Netscher*: \*Toilette; \*\*The Pianist; \*Lady singing; Mme. Montespan.

## Dulwich Gallery, London.

Five miles from Waterloo Bridge; by omnibus from Charing Cross; or by railway from Victoria Station. Open daily, ex. Sun., 10-5 in summer, 10-4 in winter. About 350 pictures.

## ROOM 1.

*Gainsborough*: \*Portrait.

*J. and A. Both*: \*Landscapes.

*Teniers, Yr.*: Landscape.

*Wouwerman*: \*Landscape.

*A. Cuyp*: \*Landscape.

*Seghers*: \*Flowers.

*Dusart*: \*An Old Building.

"A remarkably careful and choice picture."

*Dow*: \*A Lady.

*Cuyp*: \*\*Riding-School.

## ROOM 2.

*Wynants*: \*Landscapes.

*Wouwerman*: \*Landscapes; Travellers.

*Hobbema*: \*Water-mill.

*Weenix*: \*Landscape.

*Cuyp*: \*Landscape.

*Van de Velde*: \*High Wind.

*A. van Ostade*: \*Merry-making.

## ROOM 3.

*Teniers, Yr.*: \*Swine.

*Rembrandt*: \*Portrait.

*Watteau* : \*Fête Champêtre ; Bal Champêtre.

*Rembrandt* : \*Girl at Window.

*Cuyp* : \*Landscape.

*Ruisdael* : \*Landscape.

#### ROOM 4.

*Claude* : \*Landscape ; Marine View.

*Murillo* : \*Spanish Flower-Girl.

*Wynants* : \*Landscape.

*Murillo* : \*Spanish Boys, two.

*Raphael* : \*St. Francis of Assisi ;

\*St. Anthony of Padua.

*Velasquez* : \*Philip IV. of Spain.

#### ROOM 5.

*Veronese* : \*A Cardinal.

*Reynolds* : \*Mrs. Siddons.

### Florence Academy of Fine Arts.

Open daily, 9-3; 1 fr. ; Sun., 10-3; free. Free also on Th., in summer. The pictures are arranged chronologically, illustrating the history of painting.

*The Vestibule* contains busts of painters and terra-cotta bas-reliefs.

#### HALL OF THE LARGE PICTURES.

\*1. Magdalen, 13th cent., Byzantine style.

\*2. Madonna, *Cimabue*.

3. St. Humilitas, *Buffalmacco*.

4-13. St. Francis, *Giotto*.

15. Virgin and Saints, *Giotto*.

16. Pietà, *G. da Milano*.

17. Presentation, *Lorenzetti*.

18-29. Life of Christ, *Giotto*.

31. Entombment, *Gerini (C. & C.)*.

\*32. Adoration, *da Fabriano*.

33. Virgin and Sts., *Ag. Gaddi*.

\*34. Descent, *Fra Angelico*.

35. Coronation, *di Niccolò*.

36. Virgin and Angels, *Masaccio*.

37. Magdalen, *del Castagno*.

38. St. Jerome, *del Castagno*.

39. John Baptist, *del Castagno*.

\*40. Our Lady, *Fra Lippi*.

41. Coronation, *Fra Lippi*.

43. Baptism of Christ, *Verrocchio*.

Angel on l., by *da Vinci*, when a pupil of Verrocchio.

46. Virgin and Sts., *Botticelli*?

47. Coronation, *Botticelli*.

48. Martyrdom of SS. Cosma, Damian, and Anthony, *Pesellino*.

49. Predella to 47, *Botticelli*.

50. Nativity, *Ghirlandaio*.

\*51. Nativity, *di Credi*.

52. Madonna, *Botticelli*.

53. Christ in the Garden, *Peruginò*.

54. Virgin and Saints, *Signorelli*.

\*55. Assumption, *Botticelli*.

56. Crucifixion, *Botticelli*.

57. Descent, upper half by *Lippi*; lower by *Peruginò*.

58. Dead Christ, *Peruginò*.

59. Saints, *del Sarto*.

60. Virgin, *del Sarto*.

61. Pietà, *del Sarto*.

67. Resurrection, *del Garbo*.

68. Dead Christ, and

69. St. Vincent, *Fra Bartolommeo*

\*70. Trinity, *Albertinelli*.

\*72. Virgin and Sts., *Albertinelli*.

75. Madonna, *F. Granacci*.

76. Virgin, *M. Ghirlandaio*.

78. Saints, *Bartolommeo*.

88. Cosmo de Medici, *Bronzina*

93. Annunciation, *Allori*.

100. Pietà, *Tito*.

102. Dead Christ, *Bronzino*.

115. St. Francis, *Cigoli*.



HALL OF ANCIENT PICTURES, mostly by unknown artists. Entrance to the left of the entrance hall through the library.

HALL OF SMALL PICTURES.—8, \*11, 19, 20, 24, 36, 37, 38, 40, \*41, 49, 50, *Fra Angelico*. \*18. *Perugino*? \*26. *Fra Lippi*.

SALA DEI CARTONI, containing original designs of the celebrated masters. *First Floor*, Galleria dei Quadri Moderni. [and models.

*In the First Court*, bas-reliefs

*In the Second Court*, which is designed for the Michael Angelo Museum, is Angelo's \*David.

### Florence National Museum.

Open daily, 10-4; 1 fr.; Sundays, 11-2, free.

This building, erected 1250, became in the 13th cent. the Hall of Justice, and in the 17th a prison, the court being the place of execution. It was destroyed in 1858, restored in 1864 in its original style for its present use.

GROUND FLOOR.—Weapons, armor, cannon, instruments of torture.

FIRST FLOOR.—Antique and mediæval works of art.

*Vestibule*.—Bell, cast by B. Pisano, 1228.

*Saloon 1*.—Modern sculptures: r. Hercules and Hippolyta, *Rossi*; David, *Donatello*; Hercules and Centaur, *Rossi*; Victory, and Dying Adonis, *M. Angelo*; St. John, *Donatello*; Virtue and Vice, *da Bologna*; Hercules and Cacus, *Rossi*; \*Bacchus, *M. Angelo*; \*bas-reliefs by *della Robbia*: and four by *Donatello*.

*Saloon 2*.—Crystals, furniture; Death of Christ, in wax, by *Zumbo*.

*Saloon 3*.—Fayence and majolicas from Urbino and Gubbio.

*Saloon 4*.—Formerly a chapel, afterward a prison in which the condemned passed their last night. \*Frescos by *Giotto*. Window wall: Paradise, with portrait of Dante as a youth. See *Giotto*.

*Saloon 5*.—Crystal, ivory, and wood carvings.

*Saloon 6*.—Bronzes: \*David, *Donatello*; Mercury, *da Perugia*; Juno, Apollo, *da Bologna*.

*Saloon \*7*.—Boy, *Donatello*; \*\*Mercury (see *Mercury*), *da Bologna*; David, *Verrocchio*; Cosmo I., *Cellini*; Abraham's Sacrifice; competitive works by *Ghiberti* and *Brunelleschi*.

SECOND FLOOR.—Entrance from Saloon V.

*Saloon 1*.—Frescos, by *Castagno*, 1450; Pietà, *Ghirlandaio*.

*Saloon 2*.—\*Terra-cottas: Head of John Bap., *Donatello*; portrait of Cromwell; furniture.

*Saloons 3 and 4*.—Tapestries, seals, etc.

*Saloon 5* (small).—St. John, *Donatello*.

*Saloon 6*.—Apollo, unfinished; Christ, Virgin, and St. John, unfinished; Death of St. Andrew, unfinished; bust of Brutus; Mask of a Satyr, his first work, at 15 years—all by *M. Angelo*.

**Glyptothek, The, or GALLERY OF SCULPTURES, *Munich.***

Open M., W., F., 8-12; 2-4; in winter, 9-2; free.

Each hall, both in specimens and decoration, is intended to represent a distinct period in the history of art.



a—Vestibule.

**1. ASSYRIAN HALL.**—Human-headed lions from the palace of Sardanapalus III.

**2. EGYPTIAN HALL.**—Priests, gods, sphynxes, and obelisks.

**3. HALL OF THE INCUNABULA.**—Early Greek and Etruscan art.

**4. ÆGINEAN HALL.**—Two groups from the temple of Minerva, in Ægina; 15 figures restored by Thorwaldsen.

**5. HALL OF APOLLO.**—80, Bearded Bacchus; 81, Jupiter Am-

mon; 86, Minerva; \*59, Female Head; \*90, Apollo Citharædus; 92, Pallas; 93, Diana; 79, Ceres; 86, Minerva.

**6. HALL OF BACCHUS.**—\*95, Satyr, the "Barberini Faun;" \*96, Eirene and Plutus; \*99, Head of Satyr; \*102, Young Pan with horns, called "Winckelmann's Faun;" 104, Venus; 112, Ariadne; 114, Silenus and Bacchus.

**7. HALL OF THE CHILDREN OF NIOBE.**—\*128, Medusa; \*131, Venus of Cnidos, after Praxiteles (see *Venus*); 138, Clio; \*\*142, Torso of a Niobe Child, an excellent Greek original.

**8. HALL OF THE GODS.**—Frescos, by Cornelius: 1, Orpheus beseeching Pluto to restore him Eurydice; 2, Nuptials of Neptune and Amphitrite; 3, Olympus, Jupiter, Juno, Hercules, Hebe, and Ganymede.

**9. HALL OF THE TROJANS.**—Frescos relating to the Trojan War.

**10. HALL OF HEROES.**—149, Demosthenes; 153, Alexander the Gt.; 154, Hannibal; 157, Pericles; 166, Socrates; \*151, Mercury.

**11. HALL OF THE ROMANS.**—178, Germanicus; 183, Augustus; 193, M. Aurelius; 199, Titus; 216, Cicero; 217, Hadrian; 272, Seneca; 209, Augustus.

**12. HALL OF COLORED SCULPTURES.**—\*298, Ceres; 304, Young girl. Centre: \*295, Mosaic.

**13. HALL OF MODERN MASTERS.**—\*318, Paris, *Canova*; 326, Van Tromp, *Rauch*; 327, Barbarossa, *Tieck*; \*336, Adonis, *Thorwaldsen*.

**Hague, Royal Museum of The.**

Open daily, 10-4; free. Small gratuity expected. Twelve saloons, and about 300 pictures, of which the more important are upon the upper floor. Artist's name attached to the pictures. Catalogue in French, 50c.

	3	
2		4
1		5

First Floor.

8	9	10
7		11
6		12

Second Floor.

**ROOM 1.**

*Van der Weyden*: \*Descent from the Cross.

*Holbein*: \*Portrait.

**ROOM 2.**

\*A Public Square.

**ROOM 3.**

*Rubens*: \*Helen Fourment.

*Tilborch*: \*The Repast.

**ROOM 4.**

Wm. the Silent; his Wife; and his Sons.

**ROOM 5. Portraits.****THE HALL.**

A Toilette; \*Pastoral.

**ROOM 6.**

*Potter*: \*Cattle.

*Hoekgeest*: \*\*The Tomb of Wm. the Silent, in the Nieuwe Kerk, in the Groote Markt, Delft.

*Dow*: \*\*The Young Mother.

*Rembrandt*: \*\*Presentation in the Temple.

**ROOM 7.**

*Rembrandt*: \*\*The Anatomical Lecture. See p. 330. \*Flight into Egypt.

*J. Both*: \*Italian Landscape.

**ROOM 8. Pastels.****ROOM 9.**

*Steen*: \*The Physician; \*The Oyster Feast; His Family.

*Hondecoeter*: \*Poultry.

*P. Potter*: \*\*The Young Bull. See p. 320.

*Van der Helst*: Portrait of P. Potter.

*Berchem*: \*The Chase.

**ROOM 10.**

*Titian*: \*Venus.

**ROOM 11. Unimportant.****ROOM 12.**

*Murillo*: \*Holy Family.



### Hampton Court.

Palace and Gardens open daily, 10-6, ex. F.; Sun., 2-6; winter, 10-4; 12 mls. w. from London by S. W. rly., from Waterloo sta. Built by Card. Wolsey and presented by him to Henry VIII., and from his time to that of Geo. II. was an occasional royal residence; Cromwell, the Stuarts, Wm. III., Geo. I. and Geo. II., having made it their abode.

Here, also, Ed. VI. was born; and his mother, Jane Seymour, died; and Henry VIII. married Catharine Parr; Queen Mary spent her honeymoon; one of Cromwell's daughters was married, and another died.

The objects of interest are the Picture Gallery, Wolsey's Gothic Hall, the Gardens, the Walk by the Thames, the Maze, the Great Vine, and the Private Garden. For these latter, a small fee is required by the gardener.

**PICTURE GALLERY.**—The collection at Hampton Court numbers nearly 1,000 pictures, of which a very limited number will repay the visitor for an inspection. To compensate for this want of worth, it would appear that the happy device of affixing the names of the great masters lavishly and indiscriminately was invented to invite attention.

Miss Thompson, one of the best of English authorities, says:

"In this gallery the names of the great masters are attached without warrant to numerous pictures. . . ." Baedeker also states, "Canvases of very little value are frequently assigned to the greatest masters, while, on the other hand, many genuine and important works are attributed to the wrong artist."

In the following list those works only are noted which are believed to be genuine, unless otherwise indicated.

**THE SECOND PRESENCE CHAMBER.**—*Unknown*: Diana and Actæon in a Landscape. *Lotto*: \*Portrait. *Titian*: \*Portrait.

**THE QUEEN'S BEDROOM.**—*Correggio*: \*Holy Family. *Francia*: \*Baptism of Christ.

**DRAWING-ROOM.**—*West*: \*\*Death of General Wolf.

**AUDIENCE CHAMBER.**—*Palmedes*: \*Scheveningen. *Holbein*: \*Henry VIII. and Family.

**SOUTH GALLERY.**—*Unknown*: \*Portrait. *Holbein*: \*Frobenius; The Artist's Parents; \*Reskemeer.

**\*\*MANTEGNA GALLERY.**—A series of pictures, called the Triumphal Procession of Cæsar. The most valuable works of the whole collection. Painted by Mantegna in 1485.

**Hermitage, The, St. Petersburg.**

One of the most extensive art collections in Europe. The building is 515 ft. in length and 375 in width, the lower floor being occupied by sculptures, the upper by pictures.

**GROUND FLOOR.**—On this floor are antique sculptures, a Scythian coll., a Siberian and oriental coll., a coll. of engravings, coll. of drawings, and a gallery of vases.

For visiting these vast collections a guide is essential to one who would not miss the masterpieces, or who would economize time and strength.

The gems are: **ROOM 2.** No. 60, Antinous. **3.** 153, Jupiter, one of the largest known; 154, Venus Genetrix; 175, Minerva. **4.** 207, Sallust, only one known. **5.** Jasper Vase, 16 ft. in diameter. **8.** 316, Faun. **9.** 347, Venus; \*\*343, Venus of the Hermitage.

**ROOM 8.**—*The Kertch Collection* of Antiquities from Crimea. The Gallery of Vases comprises about 1,500 Greek and Etruscan vases, many of them of great beauty of design and execution.

**THE PICTURE GALLERY, Upper Floor.**

**ROOM 2.**—18, Descent (\$12,000), *Piombo*; 59, 60, *Garofalo*; 133, 135, *Tintoretto*; 180, *Domenichino*; 181, 184, 185, 187, 191, *Guido*; 254, St. Cath., *Dolci*; 255, St. Cecelia, *Dolci*.

**ROOM 3.**—Six by *Rubens*, fourteen by *van Dyck*.

**ROOM 1.**—Fourteen by *Murillo*, three by *Velasquez*.

**ROOM 4.**—13 A, 14, 15, *da Vinci*.

**ROOM 5.**—37, Madonna; \*38, Madonna de la Maison d'Albe (see *Madonnas*, No. 46); 39, St. George and Dragon, all by *Raphael*.

**ROOM 6.**—Holy Family, *Raphael* (\$31,000).

**ROOM 7.**—98, 99, *Titian*.

**ROOM 12.**—\*\*1051, the celebrated Farm Yard, by *Paul Potter*, ranking next his Young Bull.

**ROOM 13.**—\*792, Abraham's Sacrifice; \*\*797, Prodigal Son, both by *Rembrandt*, and 20 others also.

**ROOMS 16, 17, 18.**—Dutch School.

**ROOMS 19, 20.**—Russian School, principally landscapes. \*1594, 1595, Nymphs.

**ROOMS 18 to 39.**—French School.

*Gallery of Peter the Great*, containing innumerable objects of the greatest interest as connected with "Peter Gross;" books, tools, machines, ornaments, jewels, presents, etc., etc.

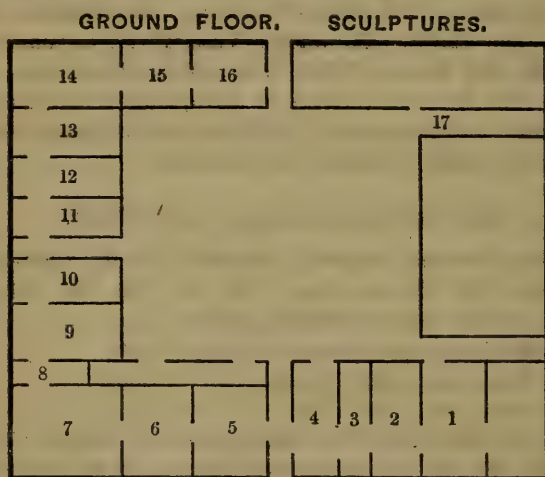
**Lat'-eran Museum, MUS. GREGORIANUM LATERANENSE, Rome.**

From the time of Constantine till the last part of the 14th cent. the popes had their residence in the palace adjoining the Ch. of St. Giovanni Laterano. Upon the removal of the papal seat to the Vatican, the Lateran Palace was devoted to various purposes until 1843, when it was converted into a museum.

Open daily, 9-3, except Sundays and festivals; free, except fee to the custode. Ring the bell on the r. in the passage.

*The Ground Floor*, comprising 16 rooms, is devoted to sculpture.

*The First Floor* contains the Christian Museum and a picture gallery. Articles not numbered.



**ROOM 1.**—1. Abduction of Helen; Two Pugilists, Dares and Entellus; M. Aurelius; Trajan; Nemesis; Mars and Rhea Silvia; Diana and Endymion. *In centre*: Mosaic from Baths of Caracalla.

**ROOM 2.**—\*Fragments from Forum of Trajan.

**ROOM 3.**—\*Æsculapius; \*Antinous, from Palestrina.

**ROOM 4.**—\*Medea; Germanicus; \*Mars; Satyr of Praxiteles; \*Tiberius.

*Cross the passage.*

**ROOM 5.**—Priapus; \*Urn with cock-fight; Sacrifice of Mithras; Stag; Cow; Female figure on a lynx, probably the original of Danneker's *Ariadne*.

**ROOM 6.**—Altar with Pan and 2 dancing women; Colossal head; Tiberius; Claudius; Drusus?; Caligula. *In centre*, two sleeping figures.

**ROOM 7.**—\*Dancing Satyr; Marsyas; Head of barbarian; \*\*Sopho-



cles, found, 1838, at Terracina, the gem of the collection ; similar to the *Æschines* of the Naples Mus. (*Compare casts in Room 14.*)

ROOM 8.—1. \*Poet with masks ; Sarcophagus with hunt ; Meleager, slain by Apollo ; \*Poseidon.

ROOM 9.—Sarcophagus with masked Cupids ; \*Altar with dances.

ROOM 10.—Reliefs ; Tomb, dead woman, mourners ; Reliefs, Coliseum. *In centre* : Cupid on a dolphin.

*Cross a passage.*

ROOM 11.—Sleeping Nymph ; Bacchanalian sarcophagus ; Bearded Bacchus ; Sarcophagus with Seasons ; Diana of Ephesus ; Sarcophagus with Adonis. *In centre* : Sarcophagus with Bacchanalian procession.

ROOM 12.—\*Sarcoph. with Orestes ; Sarcoph. with Cupids ; Head of Augustus ; \*Boy with grapes ; Satyr ; \*Sarcoph. with children of Niobe, found 1839.

ROOM 13.—Relief of a Titan fighting ; \*C. C. Saturninus ; Oval sarcoph. with funeral banquet ; \*Candelabrum with Neptune, Pluto, and Persephone.

ROOM 14.—Captive, unfinished ; Porphyry stat., unfinished ; Casts of Sophocles and *Æschines*.

ROOM 15.—*In the cabinets* : Glass, ivory, terra-cottas, from recent excavations at Ostia ; \*Head of Nymph.

ROOM 16.—*Centre* : \*Recumbent Atthis, found at Ostia, 1869 ; traces of gilding on the hair.

*The floor above* contains several rooms of unimportant pictures, and a \*\*Mosaic of 28 pugilists, found, 1824, in the Baths of Caracalla.

### The Louvre (loo-vr).

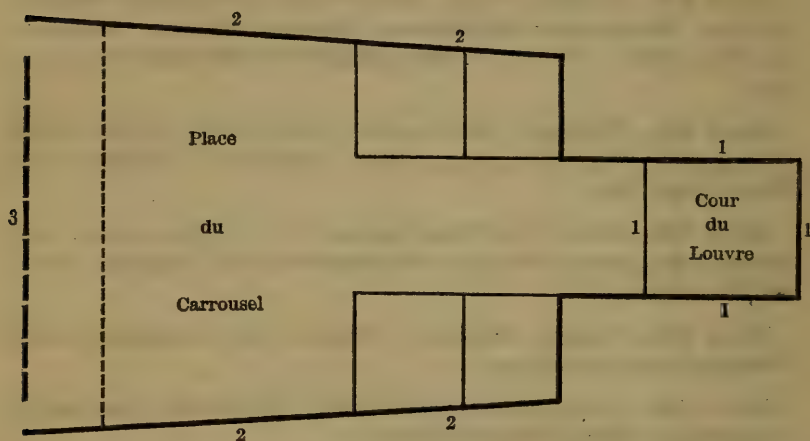
THE PALACE.—About the year 1200, Philip Augustus erected at this place a fortress with a tower, the site of which is marked by a white line in the pavement in the s. w. corner of the Court of the Louvre (l.).

The eastern portion of the present building, called the old Louvre, was commenced by Francis I., 1541, and was first occupied by Catherine de Médicis and her son, Chas. IX. In 1572, the marriage of Henry

IV. was here solemnized. Five days later Chas. IX. here gave the signal for the massacre of the Huguenots (St. Bartholomew's).

Various additions and extensions were made to the palace by successive sovereigns until its completion by Louis Napoleon.

In 1871 the Palace of the Tuileries, and some portions of the Louvre, were destroyed by the Communists. The Louvre has since been fully restored, but it is asserted that it is the purpose of the government not to rebuild the Tuileries, but to remove the ruins and thus connect the grounds of the Louvre with the series of parks extending to the Champs Élysées. The buildings of the Louvre and the Tuileries are said to have covered 24 acres.



1, 1. The Old Louvre.      2, 2. The New Louvre.      3. Ruins of the Tuileries.


### Gallery of the Louvre.

THE SCULPTURES are on the Ground Floor of the Old Louvre.

THE PAINTINGS are on the First and Second Floors.

All the collections of the Gallery are usually open every day except Monday.

ANCIENT SCULPTURES.—Rooms 4-18. Open, 9-5. Winter and Sundays, 10-4.

 The ancient sculptures are now being renumbered, many of them being at the present time without labels or numbers.

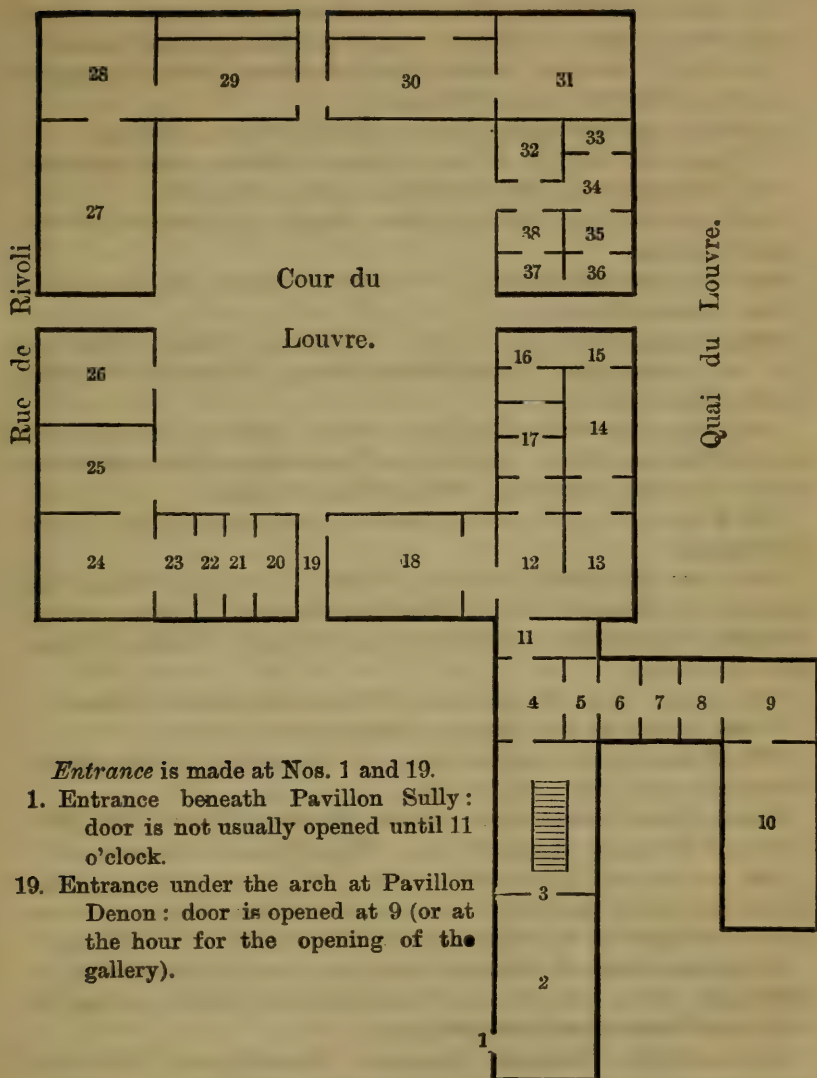
MODERN SCULPTURES.—Rooms 20-25. Open, 11-4, 5.

EGYPTIAN AND ASSYRIAN ROOMS, 27-30. Open, 11-4, 5.

RENAISSANCE ROOMS, 32-36. Open, 11-4, 5.

JEWISH ROOM, 37; CHRISTIAN ROOM, 38. Open, 11-4, 5.

## GROUND FLOOR.



*Entrance* is made at Nos. 1 and 19.

1. Entrance beneath Pavillon Sully : door is not usually opened until 11 o'clock.
19. Entrance under the arch at Pavillon Denon : door is opened at 9 (or at the hour for the opening of the gallery).

**1. PRINCIPAL ENTRANCE** to the Galleries of Sculpture and Painting.

**2. GALLERY DARU.**—On either side are bronze statues, principally copies of the antiques, dating from the 16th and 17th centuries.

**3. PRINCIPAL STAIRCASE** leading to the Picture Gallery.



**4. SALLE DE LA ROTONDE.**—*Centre*: 144. Mars; 76. Apollo.

**5. SALLE DE MÉCÈNE.**—[This and the four following salles are known as the *Suite of Anne of Austria*, from having been occupied by her.]

*Bas-reliefs*: Sacrifice, Achilles leaving Deidamia; Priam begging for the Body of Hector; Bust of Mæcenas.

**6. SALLE DE MITHRAS.**—*Reliefs*: Fall of Phaeton; Mithras.

**7. SALLE DE LA PAIX.**—*Centre*: Statue of Roma; *sides*: eight columns of Charlemagne, from the Cath. of Aix-la-Chapelle.

**8. SALLE DE SEP. SÉVÈRE.**—Rom. Emps. and Empresses, with names attached.

**9. SALLE DES ANTONINS.**—M. Aurelius; Trajan; Hadrian; Antoninus; Lucius Verus.

**10. SALLE D'AUGUSTE.**—*Centre*: \*Antinous; \*Rom. Orator; *at the end*: \*Augustus; Julius Cæsar; Livia; Vespasian; Claudius; Galba; Nero; Otho.

**11. SALLE DE PHIDIAS**, or **DE L'AUTEL**, containing works of the time of Phidias.—*Centre*: Altar of the Twelve Gods; \*Bas-reliefs from the Frieze of the Parthenon; \*Metope from the same.

**12-17.**—*Suite of Jeanne de Bourbon*, occupied by Chas. V. and his consort.

Nile; four Caryatides; Diana à la Biche; Centaur; \*Silenus and Bacchus; *c.* \*Diana de Gabii; \*Borghese Gladiator; Venus Genetrix; \*\*Apollo Sauroktonos; \*Polyhymnia; \*Minerva (Pallas); Venus; Alex. the Great.

**15. SALLE DE LA MELPOMÈNE.**—\*Melpomène, colossal; Mosaic.

\*\***16. SALLE DE LA VENUS DE MILO.**—*See p. 394.*

**17. SALLE**, comprising the *Salle de la Psyche, du Sarcophage, d'Hercule, de la Médée, and de Pan.*

Venus; Faun; Sarcophagus; Altars; Hercules; Venus; Juno; Hercules and Telephus; Hermaphrodite; Three Graces; *c.* Minerva.

**18. SALLE DES CARIATIDES**, so named from the caryatides on either side of the door at the farther end, the work of Jean Goujon, who was shot on the night of St. Bartholomew's Massacre, while at work here.

In this salon Cath. de Médicis, Henry III., Chas. IX., and Henry IV. held court. Here, also, Henry IV. celebrated his nuptials, and here his body lay in state after his assassination.

Hermaphrodite; Socrates; Diogenes; \*Demosthenes; \*Victory of Samothracia; Jupiter; Greek Philosopher; Demosthenes; \*Venus crouching; \*Borghese Vase; \*Jupiter; Mercury; Boy with Goose; Bacchus; Pluto; Vase; Bacchus; Crouching Venus; Discobolus; Bacchus; Vase; Alex. the Gt.; Crouching Venus; *end*, four Caryatides of Goujon.

**19. ENTRANCE**, beneath Pavillon Sully; stairs to the Galleries of Sculpture and Painting.

**MODERN SCULPTURES.**—*Rooms 20 to 25.* Daily, ex. M., 11-4. Works of living artists not admitted.

*Ruxtiel*: \*Zephyr and Psyche. *Canova*: \*Cupid and Psyche; \*Cupid and Psyche with Butterfly.

**27, 28, 29. MUSÉE ASSYRIAN.**—Collection made by M. Botta at Nineveh. The winged bulls are among the largest and most ancient of known sculptures. Also antiquities from Asia Minor.

**30. THE EGYPTIAN MUSEUM.**—One of the most valuable Egyptian collections in Europe. Comprises sphinxes, sarcophagi, statues, and reliefs from the 16th cent. B.C. downward.

Beyond this saloon is another, on the left in the stairway hall, called the *Salle d'Apis*, containing a figure of the Sacred Bull, Apis.

**31. HALL AND STAIRWAY.**—Ascending the stairs, on the left, are five rooms of smaller Egyptian antiquities, with labels attached.

**32. SALLE DES PLÂTRES.**—Chas. V.; Maximilian of Austria; Mary of Burgundy; Ch. the Bold; Cast of Chimney from Bruges.

**33. SALLE DES ANGUIER.**—*Centre*: Mon. to Henry of Longueville; Four Slaves from the group of Henry IV. on Pont Neuf; Mercury, by *J. da Bologna*; Louis XIII. and Anne.

**34. SALLE DE GOUJON.**—Diana; Three Graces; Four Cardinal Virtues (wood); Busts of Ch. IX. and Henry III.

**35. SALLE DE DOUAI.**—M. Angelo's Two Slaves (unfinished), intended for the tomb of Pope Julius II.; Nymph of Fontainebleau, high relief, *Cellini*; Mercury and Psyche, *Vries*.

**36. SALLE DE COLOMBE.**—\*Philippe de Comines and Wife kneeling on a sarcophagus; two stone figures reclining.

**37. SALLE JUDAÏQUE.**—Sarcophagus and fragments from the Tombs of the Kings, near Jerusalem.

**38. MUSÉE CHRÉTIEN.**—Sarcophagi and reliefs, principally from Rome and the south of France.

#### PICTURE GALLERY.

**FIRST FLOOR.**—PAINTINGS and *Smaller Antiquities*.

All the collections on this floor are usually open to the public daily, ex. M.; April 1 to Sept. 30, 9-5; Oct. 1 to April 1, 10-4; Sun., 10-4.

PAINTINGS, Rooms **1** to **14**.

BRONZES, Room **15**.

DRAWINGS AND DESIGNS, **16**.

MEDIEVAL AND RENAISSANCE,  
Room **17**.

LENOIR COLLECTION, Rooms **22**  
to **25**.

EGYPTIAN ANTIQUITIES, **26**.

GREEK ANTIQUITIES, Room **27**.

MUSÉE CAMPANA, Room **28**.

The principal entrance is from the middle of the w. side, at Pavillon Denon (beneath 6). Entrance may also be made on the e. side at Pavillon Sully (at 15); also from rooms No. 28 and 31, ground floor.

Entering at Pavillon Denon, we pass to the l. through Galerie Daru

(beneath 5), which has on either hand numerous bronzes, chiefly copies of antiques, dating from the 16th to the 18th century.

Ascending the principal staircase, to the right is

**ROOM 1. SALLE DES FRESQUES**, with frescos transferred to canvas. 236. Nativity; \*238. Adoration; 237. Christ blessing, all by *Luini*.

**\*\*2. SALON Carré**, containing the gems of the collection. Ceiling in white and gold; on the frieze, names of celebrated artists.

*Raphael*: \*\*Madonna of the Cradle. See p. 221. St. Michael, small; St. George and the Dragon, small; \*Great Holy Family of Francis I. See p. 221. \*\*La Belle Jardinière. See p. 220. Raphael painted three, one of the replicas being now at Vienna. \*St. Michael and the Dragon, painted, 1518, for Francis I.

*Rembrandt*: \*Portrait.

*Terburg*: \*\*Soldier and Maiden.

*Metzu*: Officer addressing a Lady.

*Dow*: \*\*The Dropsical Woman.

His masterpiece, of unusual size for Dow, but still retains his marvellous finish.

*Murillo*: \*\*Immaculate Conception. Purchased, 1852, for \$120,000. \*Holy Family.

*Titian*: \*"La Maîtresse du Titien;" \*\*Entombment.

*Bordone*: Portrait.

*Ghirlandaio*: \*The Visitation.

*Da Vinci*: \*\*Mona Lisa, wife of Francis del Giocondo of Florence. See p. 250.

\*\*Holy Family. See p. 399.

*F. Bol*: \*Portrait.

*P. Veronese*: \*House of Simon; \*\*Marriage at Cana (1563). Portrait of Francis I. and his queen, Eleanor, court jester behind her—Mary of Eng. in yellow robe—

Emp. Charles V. at the corner of the table with the golden fleece, Sultan Soliman near the negro prince. The musicians have the portraits of the painters: Titian with the bass-viol; Bassano with flute; P. Veronese, in white, with viol; Tintoretto behind him with viol.

\*Jupiter Hurling Thunderbolts, formerly in the Doges' Palace.

*An. Carracci*: Madonna; Pietà.

*N. Poussin*: \*\*Diogenes casting away his Cup; Himself (at 56).

*Solario*: \*Madonna with the green cushion.

*Champaigne*: Dead Christ.

*Memling*: \*Mary Magdalen; \*John Baptist.

*Holbein, Yr.*: \*Erasmus.

*Del Sarto*: \*Holy Family; Anne of Cleves, painted for Henry VIII. of England.

*Correggio*: \*\*Betrothal of St. Catherine; \*\*Antiope and Jupiter disguised as a Satyr, formerly owned by Charles I. of England.

*Giorgione*: \*Rustic Feast.

*Van Dyck*: \*Ch. I. of England.

*Perugino*: \*Holy Family, and Sts. Rose and Catherine.

*Herrera*: \*St. Basil preaching.

*A. van Ostade*: \*The Schoolmaster.

**3. GRAND GALLERY**, containing about 1,900 pictures, in five sections, separated by arches.



**A.** *First Section, Italian Schools.* **B.** *Second Section, Italian and Spanish Schools.* **C.** *Third Section, German and Flemish Schools.* **D.** *Fourth Section, German and Flemish Schools.* **E.** *Fifth Section, German and Flemish Schools.*

**A. FIRST SECTION.**—Entering from Salon Carré.

*Bonifazio* : \*Holy Family.  
*Albertinelli* : \*Madonna.  
*Raphael* : \*Portraits.  
*Romano* : \*Triumph of Titus.  
*Titian* : \*L'homme au gant.  
*Solario* : \*Head of J. Baptist.  
*Titian* : \*\*Jupiter and Antiope.  
*Romano* : Venus and Vulcan.  
*Lor. Lotto* : \*St. Jerome.  
*Fra Bartolommeo* : Virgin.  
*Del Sarto* : Charity.  
*Lotto* : \*Holy Family.  
*Tintoretto* : \*Himself.  
*Titian* : \*Disciples at Emmaus.  
*Palma, Vec.* : \*Adoration.  
*Da Vinci* : \*Holy Family.  
*Tintoretto* : \*Paradise.  
*Veronese* : \*Disciples at Emmaus.

*Titian* (?) : \*Holy Family.  
*Titian* : \*\*Crowned with Thorns.  
*Veronese* : \*St. Mark and the Virtues.  
*Raphael* : \*Count Castiglione.  
*Raphael* : \*St. Margaret.  
*Bartolommeo* : \*Annunciation.  
*D. Dossi* : \*St. Jerome.  
*Raphael* : \*Himself.  
*Luini* : \*Holy Family.  
*Titian* : \*Madonna del Coniglio.  
*Titian* : \*Francis I.  
*Da Vinci* : \*Portrait.  
*Bonifazio* : \*Raising of Lazarus.  
*Veronese* : \*Esther before Ahasuerus.  
*Titian* : \*\*Holy Family; \*Allegory; \*St. Jerome.

**B. SECOND SECTION.**

*An. Carracci* : \*Madonna.  
*Guido* : \*Peter receiving the Keys.  
*Lauri* : \*St. Francis.  
*Guido* : \*St. Sebastian; \*Mary Magdalen.  
*Guido* : \*Hercules; \*Holy Family; \*Christ; \*Magdalen; \*Annunciation.  
*L. Carracci* : \*Madonna.  
*Canaletto* : \*Venice.  
*Guercino* : \*Circe.  
*Pannini* : \*St. Peter's, Rome.  
*S. Rosa* : \*Battle.  
*Murillo* : \*The Angel's Kitchen.

*Domenichino* : \*St. Cecilia.  
*Ribera* : \*Adoration.  
*Angeli* : \*The Player.  
*Zurbaran* : \*Monks.  
*Domenichino* : Punishment of Adam and Eve.  
*L. Carracci* : St. Hyacinth.  
*Velasquez* : \*Philip IV. of Spain; \*Daughter of Philip IV.; Portraits.  
*Goya* : F. Guillemardet.  
*Velasquez* : \*Portrait.  
*Murillo* : \*\*Birth of Virgin; \*Beggar Boy; \*Immaculate Conception.

**C. THIRD SECTION.**

*Matsys* : \*Christ blessing.  
*Holbein* : \*Portrait; \*Portrait; \*Nic. Kratzer, the finest picture

by Holbein in the gallery; \*Abp. Warham.  
*Cuypp* : \*Marine View.

*Van Dyck* : \*Duke of Richmond.

*Goyen* : \*River Scene.

*Teniers, Eld.* : \*The Chase.

[*Rubens' Series of Marie de Médicis.*] See below.

*Rembrandt* : \*Himself.

*Rubens* : \*Rubens.

*J. Ruysdael* : \*Landscape.

*Rubens* : \*Triumph of Truth;  
\*Flight of Lot; Portrait.

*Rembrandt* : \*Himself.

*A. van Ostade* : \*His Family.

*Van Dyck* : \*Children of Chas. I.

*G. Dow* : \*Dentist.

*Le Ducq* : Genre.

*De Hooghe* : \*Dutch Interior.

*I. van Ostade* : \*Landscape and  
Figures.

*A. van de Velde* : \*Scheveningen.

*Van der Helst* : \*Shooting-match.

*G. Dow* : Village Grocer.

*Rembrandt* : Portrait.

*A. van Ostade* : \*A Tippler.

*Flinck* : Portrait.

*Rembrandt* : \*Emmaus.

*I. van Ostade* : \*Travellers.

*Rembrandt* : Tobias and the Angel.

*Hobbema* : \*Landscape.

*Teniers, Yr.* : \*Genre; \*St. Peter.

*Du Jardin* : A Grove.

*Brouwer* : \*Genre.

*Rubens* : Tournament.

*Du Jardin* : \*Field.

*Van Dyck* : Himself.

*A. van der Neer* : \*Dutch Village.

*Terburg* : The Concert.

*De Heem* : Fruits, etc.

*Ferd. Bol* : Portrait.

*A. van de Velde* : \*Landscape.

*De Hooghe* : \*Genre.

The *Rubens Series* of Marie de Médicis comprises 23 large pictures illustrative of her life and reign. Painted, 1621–25, by order of Marie de Médicis, for the decoration of the Luxembourg Palace, after her reconciliation with Louis XIII., her son.

“They do not rank among Rubens’ finest works.”—*Murray*.

The series commences with No. 456, on the left wall, and continues along the left wall to No. 445; thence it crosses to the opposite wall and returns along the right wall toward the beginning, terminating with the portrait of her father, No. 455, on the right wall, opposite the mother—the first picture of the series.

456. *Johanna of Austria*, Grand Duchess of Tuscany, the mother of Marie.

434. *The Fates* spin the thread of her life.

435. *Birth of Marie*: Lucinia, the goddess of births, with the torch; Florentina holds the infant; Arno, the river-god.

436. *Her education* by Minerva, Apollo, and the Graces.

437. *Her portrait* shown to Henry IV. by Amour; Jupiter, Juno, the King, and France present.

438. *Her marriage* (by proxy) in the Cathedra of Florence; the Gd. Duke Ferdinand acting in place of Henry IV. (1600).

439. *She lands* at Marseilles; Neptune, tritons, and naiads.

440. *The marriage at Lyons*. The city of Lyons seated in a car drawn by two lions. Henry and Marie represented as Jupiter and Juno.

441. *Birth of Louis XIII.* at Fontainebleau; Justice confides the infant to the genius of Health; Fortune and Abundance attending.

442. *Henry IV. departing* for war confides the government to Marie

443. *Coronation of Marie* at St. Denis (1610). Her son and daughter at the r. and l.; the King in the background.

444. *Apotheosis of Henry IV.* Borne by Time, he is received in Olympus by Jupiter. The Queen, enthroned, is draped in mourning, and attended by Minerva and Prudence. France presents her the government.

445. *The Government of the Queen.* Mars, Apollo, and Minerva, under the guidance of Jupiter and Juno, vanquish Discord, Envy, and Violence. [*Crossing to the r. wall and returning.*]

446. *Civil War.* The Queen, mounted upon her horse, receives the submission of her enemies.

447. *France (r.) and Spain (l.)* conclude an alliance.

448. *Felicity of her reign.* The Queen holds the sceptre and balance; Abundance and Prosperity award medals; at her side are Minerva and Amour; beneath her feet, Ignorance, Evil, and Envy.

449. *The Ship of State* committed to Louis XIII. on his majority; Strength, Religion, Fidelity, and Justice attending.

450. *Flight of the Queen* from Blois, having escaped through a window.

451. *Reconciliation* having been effected between Marie and her son, Louis XIII., Mercury comes as the bearer of peace.

452. *Marie conducted* to the Temple of Peace by Mercury and Innocence, notwithstanding the efforts of Fraud, Fury, and Envy.

453. *Marie and Louis XIII. in Olympus*, symbolic of the sincerity of their reconciliation; below is Rebellion vanquished.

454. *Truth is borne by Time* into the presence of the Queen and her son, in the heavens; Louis gives a chaplet of peace to his mother.

457. *Portrait of Marie.*

455. *Francis, Gd. Duke of Tuscany*, father of Marie (farther on, opposite the beginning of the series).

#### D. FOURTH SECTION.

*Metsu*: Market, Amsterdam.

*Potter*: \*Prairie.

*Frans Hals*: \*Portrait.

*Teniers, Yr.*: \*Fête.

*Hobbema*: \*The Mill.

*Terburg*: \*Music Lesson.

*J. Ruisdael*: \*Forest.

*Rembrandt*: Himself.

*Van Dyck*: Portraits.

*A. van Ostade*: \*Fish Market.

*A. Cuyp*: \*Horsemen.

*De Heem*: Fruit, etc.

*Cuyp*: \*\*Landscape.

*J. Both*: \*Landscape.

*A. van Ostade*: \*Cottage.

*Van Dyck*: \*Horseman.

*A. van de Velde*: \*Frozen Canal.

*Rubens*: \*Helen Fourment.

*Goyen*: \*Canal, Holland.

*Berchem*: \*Landscape and Animals.

*Van Dyck*: \*Isabella of Spain.



## E. FIFTH SECTION.

*Van Dyck*: \*Madonna.  
*Rubens*: \*Annual Fair.  
*Rembrandt*: \*Meditation.  
*Rubens*: \*Landscape.  
*Wynants*: \*Landscape.  
*Netscher*: \*Music Lesson.  
*Rembrandt*: \*Philosophers.

*Van Goyen*: \*River Scene.  
*Van Steen*: Fête.  
*J. Ruysdael*: \*A Tempest.  
*Van Dyck*: \*Charles Louis.  
*Rembrandt*: \*The Samaritan.  
*Goyen*: \*River in Holland.  
*Berchem*: \*Landscape.

## ROOMS 4 to 7. French School.

ROOM 4 A. Early Paintings.  
 ROOM 4 B. 22 pictures by *E. le Sueur*.  
 ROOM 4 C. Mythological and Miscellaneous, by *E. le Sueur*.  
 ROOM 4 D. Fifteen Seaports of France, *Jos. Vernet*.

## ROOM 5.

*Gericault*: \*Lime-kiln.  
*Greuze*: \*\*Young Girl.  
*Vien*: \*Archbishops.  
*Chardin*: \*Grace.  
*David*: \*Mme. Récamier.  
*Greuze*: \*Himself.  
*David*: \*Oath of the Horatii.

*Greuze*: \*\*The Broken Pitcher.  
*Tocqué*: \*Marie Leczinska.  
*Mme. le Brun*: \*\*Herself and Daughter.  
*Roslin*: \*Decorating the Statue of Love.  
*Greuze*: \*\*The Village Bride.  
*Lagrenée*: \*Melancholy.  
*Robert*: \*Return from the Pilgrimage.  
*Robert*: \*Landscape; \*Harvest in the Campagna.  
*Chardin*: \*The Housekeeper.  
*Boucher*: Vulcan and Venus.  
*Desportes*: Still-life.  
*Lancret*: \*Harvest.

ROOM 6. *Salon Denon*—A lofty gallery containing four large paintings by *le Brun*, which, from the peculiar light of the room, can be but imperfectly seen.

## ROOM 7. French Works of the 17th century.

*Claude*: \*A Seaport; \*Roman Forum; \*\*Seaport; \*Seaports.  
*N. Poussin*: \*Shepherds; \*Judgment of Solomon; \*Deluge.  
*Le Sueur*: \*Christ bearing the Cross.

ROOM 8. *Galerie des Sept Metres*—Early Italian.

*Cimabue*: \*\*Madonna.  
*Mantegna*: \*Parnassus.  
*Gozzoli*: \*St. Thomas Aquinas.  
*L. di Credi*: \*Madonna.  
*Montagna*: \*Angelic Musicians.  
*Mantegna*: \*Wisdom conquers Vice; \*Madonna; \*Calvary.  
*Fra Angelico*: \*\*Coronation.

*Beltraffio*: \*"Casio Madonna."  
*Borgognone*: \*Presentation.  
*Fra Lippi*: \*Madonna.  
*Francia*: \*Crucifixion.  
*Cima*: Madonna.  
*Dono*: Battle.  
*Giotto*: \*\*St. Francis.

**10. SALLE RONDE**, a vestibule connecting the galleries of the Old Louvre with those of the New. The iron door to the r., time of Henry II., leads to

**9. GALERIE D'APOLLON**, of the time of Henry IV., regarded as one of the finest halls existing. Named from the ceiling painting, Apollo's Conquest of Python, by *Delacroix*.

*In the cases* are various articles wrought of crystals and precious stones; also casket of Queen Anne of Austria; crown, sword, and sceptre of Charlemagne; signet ring of Louis IX.; shield and helmet of Charles IX.; breviary of Catherine de Médicis; mirror of Marie de Médicis, etc.

**11. SALLE DES BIJOUX**, containing antiquities of gold, silver, and precious stones.

**\*\*12. SALLE DES SEPT CHEMINÉES**—French School.

"It was here Henry IV. died."—*Galignani*.

Entering from Salle des Bijoux, or from the La Caze Collection; to the right around the room:

Portrait of M. Isabey, the painter, and his daughter, *Gérard*.

Jean Paisiello, the composer, *Mme. le Brun*.

Pyrrhus and Andromache. Pyrrhus seated extends his sceptre over Andromache kneeling. To the left, Hermione, jealous of her rival, *Guérin*. (Purchased, 1822, for \$2,000.)

The Assumption of the Virgin, surrounded by angels, *Prud'hon*. (Purchased, 1842, for \$2,400.)

**\*\*Burial of Atala** by Chactas and the monk Aubry, *Girodet*.

**\*Bonaparte in the Plague Hospital at Jaffa**. Generals Berthier and Bessières; Daure and Desgenette, *Gros*. (Purchased, 1804, for \$3,500.)

Psyche receives the First Kiss of Love, *Gérard*.

Phædra Accusing Hippolytus before Theseus, *Guérin*.

Mme. Raymond, comedienne, *Mme. le Brun*.

David, the painter, in his youth, *David*.

**\*Mme. le Brun and Daughter**, *Mme. le Brun*. (This painting and the portrait of Mr. Robert were sold, 1787, for \$3,500.)

Wounded Cuirassier, *Géricault*.

Neoptolemus and Ulysses removing from Philoctetes the Arrows of Hercules, *Fabre*. (Purchased, 1826, for \$1,000.)

**\*\*Wreck of the Medusa**, *Géricault*. The frigate Medusa having been wrecked, a raft was constructed upon which 149 persons floated in mid-ocean for twelve days. On the twelfth day a ship appears in the horizon.

Education of Achilles by the Centaur Chiron, *Regnault*.

Pope Pius VII., *David*. Epsom Races, *Géricault*.

M. Bochet, *Ingres*. **\*Cavalry Charge**, *Géricault*.

\*Marius in Prison ; Marius, seated, discovers a soldier approaching to assassinate him, *Drouais*.

\*\*Return of the Roman Exile, Marcus Sextus. He is seated beside the dead body of his wife, his daughter clasping his knees, *Guérin*.

A Soldier, *Géricault*.

\*Clytemnestra ; Agamemnon Asleep ; Clytemnestra, with a dagger, hesitates, while Ægisthus urges her forward, *Guérin*.

Mme. Jarre, *Prud'hon*. Baron Denon, *Prud'hon*.

Mme. Pécoul, *David*.

\*Justice and Vengeance Pursuing Crime, *Prud'hon*.

*Gros* : \*\*Napoleon on the Battle-field of Eylau. At the right, Soult, Davoust, and Murat ; on the left, Berthier, Bessières, and Caulaincourt. (\$3,200.)

*Girodet* : \*\*Endymion. Amour raises the foliage to admit the moon-light ; \*The Deluge.

*David* : The Sabines. At the right, Romulus, who throws his javelin at Tatius ; Hersilia, the wife of Romulus, rushes between the combatants. Theatric and Statuesque. Leonidas at Thermopylæ.

**13. SALLE HENRI II.**, with pictures by Prud'hon, van Loo, Coypel.

**14. COLLECTION LA CAZE.**

*Jan Steen* : Repast.

*A. van Ostade* : A Reader.

*Ribera* : Bandy-legged Man.

*Rembrandt* : \*Portrait ; \*After the Bath.

*Watteau* : \*Rustic Group.

*Hondecoeter* : \*White Turkey.

*A. van Ostade* : The News.

*Hals* : \*Head of a Girl.

*Watteau* : \*Figures.

*Denner* : Old Woman.

*Frans Hals* : \*Portrait.

*Brouwer* : The Smoker.

*Largillière* : \*Himself and Wife.

*Le Nain* : \*Peasants.

*Teniers, Yr.* : \*The Smoker.

*I. van Ostade* : \*Winter Scene.

**15. SALOON OF ANCIENT BRONZES.**—Statuettes, busts, vases, lamps, bracelets, caskets, implements.

**ROOM 16.** COLLECTION OF DRAWINGS, in 14 sections, and numbering nearly 36,000 drawings and sketches.

**ROOM 17.**—Smaller Mediæval and Renaissance Antiquities.

**ROOMS 18 and 19.**—Early Flemish Tapestries.

**ROOMS 20 and 21.**—Vacant.

**COLLECTION LENOIR.**—Rooms **23 to 25.**

**ROOM 22.**—Statue of Henry IV. when a lad—silver ; several cases of toilet articles, caskets, etc., of Marie Antoinette.

**ROOM 23.**—Portrait of Henry II. ; silver statue of Abundance, presented to Paris by Nap. I. ; stained glass, 16th and 17th cents.

**ROOM 24.**—“With alcoves in which Henry IV. breathed his last,” *Baedeker*. Portraits of Henry IV. and Marie de Médicis, his queen.

**ROOM 25.** *Vestibule.*—Portraits of Louis XIII. and his queen ; four large vases of Sèvres porcelain.

**ROOM 26.**—*Egyptian Room*, in five sections.

**ROOM 27.**—*Greek Antiquities*, in four sections.

**ROOM 28.**—*Musée Campana*, in nine sections.

### Madrid, The Prado.

**The Prado**, or the ROYAL MUSEUM, at Madrid, is regarded as the richest collection of pictures now existing. It numbers between two and three thousand, and includes an extraordinary number of works by

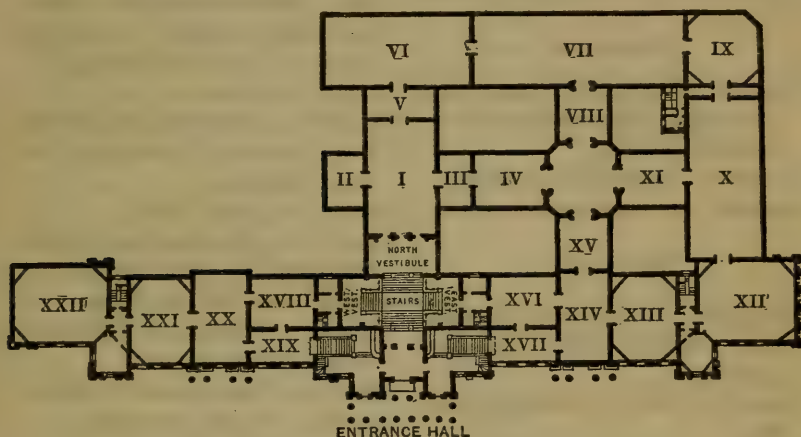


the great masters. It has no less than 62 by Velasquez, 64 by Rubens, 60 by Teniers, 58 by Ribera, 46 by Murillo, 43 by Titian, 35 by the Bassanos, 34 by Tintoretto, 25 by Veronese, 14 by Zurbaran, and 10 by Raphael, and numbers by van Dyck, Claude, Fyt, Goya, Guido, del Sarto, and other masters.

For such a vast collection the visitor must needs have a detailed catalogue and ample time.

### National Gallery, London.

Open M., Tu., W., and Sat., 10-6; Nov. to Apr. 10-4 or 5, free; Th. and Fri. 11-4 or 5, sixpence. About 1,200 pictures.



**NORTH VESTIBULE**—Earliest Italian Schools.

- I.—Tuscan Schools.
- II.—Sienese School, etc.
- III.—Tuscan Schools.
- IV.—Early Tuscan Schools.
- V.—Ferrarese and Bolognese Schools.
- VI.—Umbrian Schools, etc.
- VII.—Venetian and Brescian Schools.
- VIII.—Early Venetian School.
- IX.—Lombard Schools.
- X.—Dutch and Flemish Schools.
- XI.—Peel Collection.

**XII.**—Early Flemish Schools, etc.

- XIII.—Late Italian Schools.
- XIV.—French School.
- XV.—Spanish School.
- XVI.—Old British School.
- XVII.—Old British School.
- XVIII.—British School.
- XIX.—Turner Gallery.
- XX.—Modern British School.
- XXI.—Modern British School.
- XXII.—Turner Gallery.

**OCTAGONAL HALL**—Miscellaneous.

**EAST VESTIBULE**—Old British School.

**WEST VESTIBULE**—Old British School.

### ROOM I.

*Veneziano* : Madonna and Child.

*M. Angelo* : \*Entombment.

*Pollaiuolo* : Virgin and Child.

*Fil. Lippi* : \*Adoration of Magi;  
Virgin, Child, and Sts.

*Del Sarto* : \*Holy Family.

*Da Vinci* : \*Virgin, Child, and St. John.

*M. Angelo* : \*Madonna, Child, and St. John.

*Del Sarto* : Himself.

*Carucci* : Joseph and Kindred.

## ROOM 2.

*Fra Angelico* : \*Christ and Angels.  
*Duccio* : Madonna and Child.

## ROOM 3.

*Uccello* : Battle of Sant' Egidio, 1416.  
*Fil. Lippi* : Adoration of Magi.  
*Botticelli* : Nativity.  
*Fra Lippi* : St. John and Saints.

## ROOM 4.

*Orcagna* : Nativity; Adoration of the Kings; Resurrection; Coronation of Virgin.  
*Cimabue* : \*Madonna and Child.  
*Spinello* : St. John Baptist and Sts.

## ROOM 5.

*Garofalo* : Vision of St. Augustine; Holy Family; Madonna and Child.  
*Francia* : \*\*Pietà; Madonna and Sts.  
*Costa* : Madonna and Child.

## ROOM 6.

*Pinturicchio* : \*Marriage of Griselda; Divorce of Griselda; Reinstatement of Griselda.  
*San Severino* : Marriage of St. Cath.  
*Copy of Raphael* : \*Madonna.  
*Perugina* : \*Virgin and Child and Sts.  
*Lo Spagna* : Christ in the Garden.  
*Raphael* : \*Vision of a Knight; \*"Madonna degli Ansdei;" \*Madonna, Child, and St. John; St. Catherine; \*Julius II.  
*Lo Spagna* (?) : Virgin in Glory.

## ROOM 7.

*Moretto* : St. Bernardino of Siena.  
*Libri* : Madonna, Child, and St. Anne.  
*Tintoretto* : St. George and the Dragon.  
*Titian* : \*Venus and Adonis; Holy Family.  
*Piombo* : \*\*Resurrection of Lazarus.  
*Titian* : \*Madonna and Sts.; \*Bacchus and Ariadne; Portrait of Ariosto; \*"Noli me tangere."  
*Moroni* : A Tailor.  
*Gio. Bellini* : Madonna and Child; Doge Leonardo Loredano; \*St. Peter Martyr.  
*Cima* : Virgin and Child.  
*Gio. Bellini* : Christ in the Garden; \*Death of St. Peter Martyr.  
*Moretto* : \*Italian Nobleman.  
*Veronese* : \*\*Family of Darius at the Feet of Alexander.  
*Garofalo* : Madonna and Child.  
*Savoldo* : \*At the Sepulchre.  
*Romanino* : The Nativity.

## ROOM 8.

*And. Mantegna* : \*Virgin and Child.  
*Crivelli* : Madonna and Child.

## ROOM 9.

*Luini* : Christ and the Doctors.  
*Correggio* : \*"Ecce Homo;" Holy Family.  
*Parmigiano* : Vision of St. Jerome.  
*Correggio* : \*Gethsemane; Mercury, Cupid, and Venus.  
*Solario* : Venetian Senator; Gio. Christophoro Longono.  
*Beltraffio* : Madonna and Child.

## ROOM 10.

*Bakhuizen* : Dutch Shipping.  
*Marcellis* : Study of Foliage and Birds.  
*Cuyp* : \*Evening Landscape.  
*Allori* : Portrait.  
*Rembrandt* : \*Himself; Portrait; Jewish Rabbi; The Adulteress.  
*Van Dyck* : Portrait.  
*Rubens* : \*Judgment of Paris; Château of Stein.  
*Rembrandt* : \*Adoration of the Shepherds.  
*Maas* : The Idle Servant.  
*De Hooghe* : Courtyard of Dutch House.  
*Hobbema* : \*Landscape.  
*Van Dyck* : The Draught of Fishes.  
*Ruisdael* : Landscape.  
*Teniers, Yr.* : Peasant Woman.  
*Terburg* : Peace of Münster.  
*Rembrandt* : \*Portrait.  
*Rubens* : \*Triumph of Cæsar.  
*De Keyser* : Merchant and Clerk.  
*Rembrandt* : Portrait; A Bather.  
*Cuyp* : Portrait.

## ROOM 11.

*Cuyp* : Ruined Castle.  
*I. van Ostade* : \*Skating Scene.  
*Wouverman* : \*Halt of Officers.  
*Cuyp* : \*Evening Landscape.  
*A. van de Velde* : \*Cottage.  
*I. van Ostade* : Village Scene.  
*Rembrandt* : Portrait.  
*Dow* : Poulterers.  
*Wouverman* : \*Stable Interior.  
*W. van de Velde, Yr.* : Shipping.  
*Hobbema* : \*Water-mills.  
*W. van de Velde, Yr.* : Scheveningen; Shipping in a Calm.

*Netscher* : \*Maternal Instruction.  
*Metsu* : \*The Duet.  
*De Hooghe* : Court of Dutch House.  
*Hobbema* : \*Forest Scene.  
*Terburg* : \*Guitar Lesson.  
*Metsu* : Music Lesson.  
*A. van de Velde* : \*Skating Scene.  
*Jan Steen* : Music Teacher.  
*P. Potter* : Landscape with Cattle.  
*A. van de Velde* : The Ford.  
*De Hooghe* : \*Dutch Interior.  
*De Koninck* : Landscape.  
*Netscher* : \*Blowing Bubbles.  
*Coques* : Family Group.  
*A. van Ostade* : \*The Alchemist.  
*Hobbema* : \*\*Middelharnis, Holland.

## ROOM 12.

*Memling* : \*Virgin and Child.  
*J. van Eyck* : \*Portrait; Flemish Merchant and Wife.  
*R. van der Weyden, Eld.* : Deposition.  
*Hobbema* : \*Landscape.  
*Cuyp* : \*\*Cattle and Figures.  
*Metsu* : Drowsy Landlady.  
*Wouverman* : A Battle.  
*W. van de Velde* : Dutch Ships of War Saluting.  
*Ruisdael* : Landscape.  
*Mabuse* : Portrait.

## ROOM 13.

*R. Mantovano* : Capture of Carthage.  
*Domenichino* : Tobias and Angel.  
*S. Rosa* : Landscape; Landscape.  
*Sassoferrato* : \*Madonna in Prayer.  
*Guido Reni* : Magdalen.



*A. Carracci* : Landscape.  
*R. Mantovano* : Sabine Women.

### ROOM 14.

*Claude* : \*Classical Landscape.  
*N. Poussin* : Bacchanalian Dance.  
*Claude* : \*Landscape.  
*Greuze* : Head of a Girl; Head;  
 Girl.  
*Claude* : Landscape — Isaac and  
 Rebecca.

### ROOM 15.

*Velasquez* : \*Philip IV. ; Philip  
 IV. Hunting; Philip IV. ; Dead  
 Warrior.  
*Murillo* : \*\*St. John and the  
 Lamb; \*Spanish Peasant Boy;  
 Holy Family.  
*Zurbaran* : \*\*Franciscan Monk.

### ROTUNDA.

*Italian School* : A Cardinal.

### ROOM 16. Old British School.

*Reynolds* : \*Infant Samuel; \*The  
 Age of Innocence; \*The Graces.

### ROOM 17. Old British School.

*Hogarth* : Himself; \*Marriage "à  
 la Mode." A series of six pic-  
 tures of high life. 113. Marriage  
 Contract; 114. After Marriage;  
 115. Visit to the Quack Doctor;  
 116. The Countess's Dressing-  
 Room; 117. Duel and Death of  
 the Earl; 118. Death of the  
 Countess. Painted 1744.

### ROOM 18. British School.

*Gainsborough* : Musidora Bathing.  
*Lawrence* : Portrait of J. J. An-  
 gerstein.

### ROOM 19. Early Turner.

### ROOM 20. Modern British School.

*Landseer* : Highland Dogs;  
 \*\*Spaniels; High Life and Low  
 Life; \*Dignity and Impudence;  
 A Member of the Humane Soc.  
*Herring* : \*The Frugal Meal.  
*Stanfield* : The Lake of Como.  
*Lance* : Fruit.  
*Ward* : The Downfall of Claren-  
 don.  
*C. Landseer* : \*Clarissa Harlowe in  
 the Spunging-house.  
*Webster* : \*The Truant; \*The  
 School.  
*Leslie* : Uncle Toby and Widow  
 Wadman.  
*Frith* : Derby Day.  
*Wilkie* : The Blind Fiddler.  
*Horsley* : \*The Pride of the Vil-  
 lage.  
*Wilkie* : Village Festival.  
*Fraser* : Highland Cottage.

### ROOM 21. Modern British.

*Ward* : South Sea Bubble; \*Dr.  
 Johnson in the Anteroom of  
 Lord Chesterfield.  
*Landseer* : \*Defeat of Comus;  
 \*The Sleeping Bloodhound;  
 \*\*Shoeing the Bay Mare; Alex-  
 ander and Diogenes; Maid and  
 Magpie.  
*Bonheur* : \*\*The Horse Fair.  
*Maclise* : \*Scene in Hamlet.

*Linton*: The Temples of Pæstum.

*Callcott*: Dutch Peasants.

*Eastlake*: Byron's Dream.

*Wilkie*: \*Knox Preaching before the Lords of the Congregation.

*Ward*: \*James II. receiving News of the Landing of the Prince of Orange.

*Lawrence*: Mrs. Siddons.

ROOM 22. *Turner Gallery.*

Turner's pictures should be viewed at a distance.

*Turner*: \*\*516. Childe Harold's Pilgrimage; 497. Crossing the Brook; \*512. Caligula's Palace; \*520. Apollo and Daphne; \*536. Marine; \*548. Queen Mab's Grotto.

### National Museum, or MUSEO NAZIONALE, Naples.

Open daily, 10-3, except holidays, 1 fr.; Sun. free. New and excellent descriptive catalogue, 5 frs. Gratuities forbidden.

**BASEMENT.**—Christian Inscriptions and Egyptian Collection.

**GROUND FLOOR.**—Frescos, mosaics, reliefs, and statues, principally from Herculaneum and Pompeii.

**ENTRESOL.**—Cumæan coll., Mediæval and Indian coll., glass and terracotta from Herculaneum and Pompeii.

**UPPER FLOOR.**—Gold, silver, cameos, coins, medals, vases, the Santangelo coll., and picture gallery.

**ROOM 5.** *The Vestibule.*—Sixteen antique columns of green marble: r., Alexander Severus; four Roman Consuls; Flora, head restored; l., Roma; four Roman Consuls; Urania, from Theatre of Pompey, Rome.

**ROOMS 6 to 12** contain a large collection of mosaics and frescos from Pompeii and Herculaneum.

**ROOM 6.** Faun and Bacchante, from the house of Diomede, one of the largest paintings yet discovered.

**ROOM 8.** *Comp.* 23.—\*Small pictures: Concert; Toilette; Artist.

**ROOM 10.** *Comp.* 45.—\*Woman selling Cupids.

**ROOM 12.** *Comp.* 11.—\*Vase of Water. *Comp.* 14. \*Parrot, Cart, and Grasshopper, said to be a caricature of Seneca and Nero.

**ROOM 14.** \*\**The Farnese Hercules.* See p. 164.

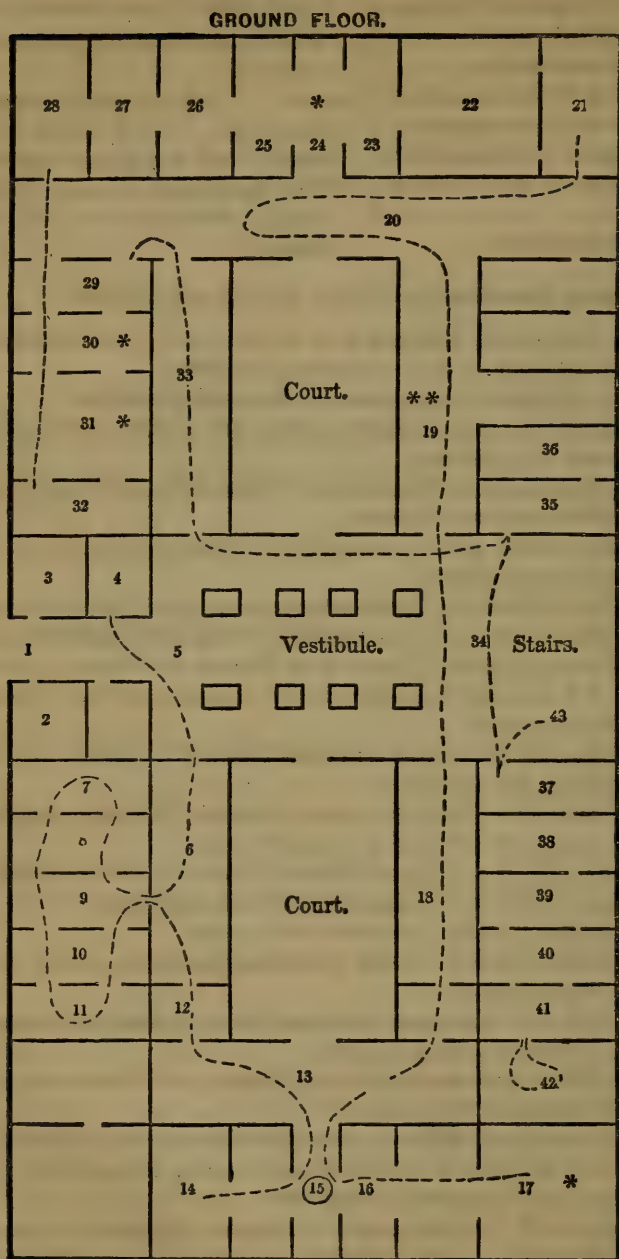
**ROOM 15.** Stairs leading to the Christian Inscriptions and the Egyptian Collections, below.

**ROOM 16.** The two celebrated Heracles Tables; found at Taranto, 1732, containing edicts of Julius Cæsar.

**ROOM 17.** \*\**The Farnese Bull*, by Apollonius and Tauriscus; restored under M. Angelo. See p. 127.

**ROOM 18.** Corridor of Frescos, from Herculaneum and Pompeii; in a niche, r., a pillar from a fuller's shop, Pompeii, representing the various processes of fulling cloth; found 1826.

**19. CORRIDOR OF MASTERPIECES.**—\*Minerva; Capuan Adonis; \*\*Capuan Venus. See p. 391. \*\*Æschines. See p. 7. \*\*Capuan



## GROUND FLOOR.

- 1, Entrance; 2, Sales-room; 3, Cloak-room; 4, Ticket office.  
 Rooms 6-12, Frescos and mosaics from Herc. and Pompeii.  
 Rooms 13-17, Statuary and epigrams.  
 Rooms 19-28, and 33, Statuary, marble.  
 Rooms 29-32, Bronze statuary from Herc. and Pompeii.  
 Rooms 35, 36, The Cumaean collection.  
 Rooms 37, 38, Mediæval and Indian collection.  
 Rooms 39-42, Glass and terra-cotta from Herc. and Pompeii.



**Psyche.** See p. 325. Homer; Minerva; Juno; Antinous; Antoninus Pius; \*Faustina, wife of Antoninus Pius; \*Caracalla.

*In the Centre.*—\*\*Celebrated torso of Bacchus; \*Agrippina, wife of Germanicus; Nereid; \*\*Venus Callipyge, *Praxiteles*, from Nero's Golden House, Rome. See p. 391. \*A Gaul; Aristogeiton.

**20. CORRIDOR OF THE BALBI.**—*Centre:* \*\*Two equestrian statues of M. Nonius Balbus, Sr. and Jr., the finest equestrian statues yet discovered; found in the Basilica, Herculaneum.

**ROOM 21.** Basins, columns, pillars, candelabra.

**ROOM 22.** (*Tiberius Room*).—*Centre:* Pedestal erected by 14 towns of Asia, to Tiberius. On the r., \*Feast of Icarus; \*Comic Scenes; \*\*Apollo and the Graces; Hercules and Omphale; Temptation of Helen; \*Sarcophagus with Bacchanals.

**ROOM 23.** *Centre:* Vase with the Education of Bacchus, found at Gaeta, where it was used for mooring boats; Vintage vats; urns.

**ROOM 24.** *Hall of the Flora.*—*Centre:* \*\*Farnese Flora, from the Baths of Caracalla; \*\*Farnese Gladiator. See p. 153. \*\*The large mosaic of the *Battle of Issus*, from the House of the Faun, Pompeii, 16 horses and 26 figures; Alexander and Darius.

**ROOM 25.** *Hall of the Muses.*

**ROOM 26.** *Hall of Atlas.*—\*Atlas bearing the Globe.

**ROOM 27.** *Hall of the Venuses.*—Statues, principally with portraits, of empresses of the later Roman Empire.

**ROOM 28.** *Hall of Divinities.*

**ROOM 29.** *Hall of Animals.*—Horse from Nero's chariot, from Herculaneum; \*Colossal Head of Horse; Dogs; Lions.

**ROOM 30.** \*Silenus; \*\*Narcissus; \*\*Dancing Faun.

**ROOM 31.** \*Drunken Faun; \*Apollo; \*\*Mercury; \*\*Sleeping Faun.

**33. Corridor of Emperors.**

*The Entresol* contains the *Cumæan Collection* in eight rooms: vases, glass, terra-cotta, etc. In the last room but one, the celebrated \*\**Volscian Reliefs*, found at Velletri, representing combats, races, feasts, etc.

*The Upper Floor* contains, *on the right*, as you reach the top of the stairs, a Picture Gallery; a Hall of Precious Relics; a Reserved Cabinet (gentlemen only admitted); a Hall of Coins and Medals, 80,000; several rooms of Vases; a \*Model of Pompeii as far as exhumed; and, *on the left*, several \*\*Rooms of the Papyrus Rolls, and Articles of Food from Pompeii and Herculaneum.

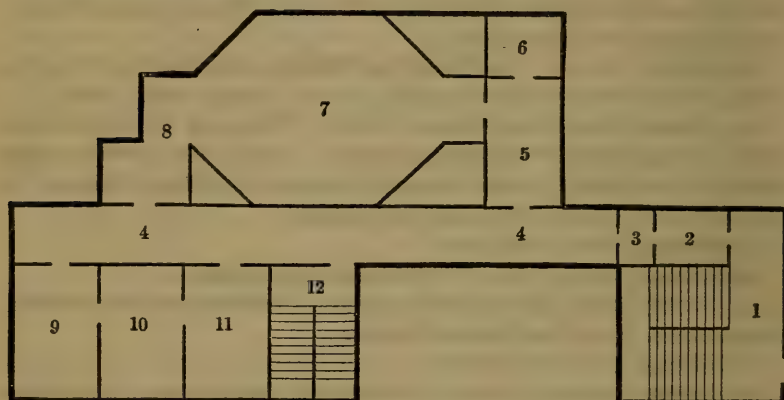
**Palace of the Conservators; PICTURE GALLERY, Rome.**

Entrance through an archway from the Piazza del Campidoglio. Daily, 10-3; ½ fr.; Sundays, 10-1; free.

**THE COURT.**—Under the portico : r., colossal stat. of J. Cæsar, the only authentic one known. l., Augustus. In the court are colossal fragments, feet, hands, head of Domitian; cinerary urn of Agrippina. In the loggia opp., Rome Triumphant; Lion attacking a horse.

*Entrance to the Gallery* is to the l. Along the walls and on the staircase, unimportant sculptures and bas-reliefs. At the head of the stairs, l., \*Apotheosis of Faustina; opposite, M. Aurelius.

Door opp. the stairs leads to the Halls of the Conservatori, with frescos by d'Arpino, now occupied by the municipality. The formalities of marriage before the civil authorities may here be observed at almost any hour of the forenoon.



**ROOMS 2, 3.**—*Ante-rooms*, with lists of Modern Rom. Magistrates.

**4.** PROTOMOTECA.—A collection of busts of celebrated men, principally Italians.

**5.** BRONZES.—*Centre* : A litter, inlaid with silver; seat; chariot.

**ROOM 6.**—*Centre* : Coins, many of the Roman imperial period. \*Pavement found on the Esquiline.

**7.** DOME SALOON, in Pompeian style.—To the r., 2. Tombstone of Q. S. Maximus, a boy of 11 years, who died from exhaustion in gaining a prize over 52 competitors in extemporizing. 10. A Woman carrying a Lamb. \*15. Claudius, pedestal of two Amazons. 17. Plotina. 21. Sarcophagus, with reliefs of Calydonian Hunt. \*26. Venus dressing her Hair; arms wanting. 28. Polyhymnia. \*36. Centaur. 38, 42. Athletes, who should confront each other, found at Velletri. 45. Tiberius. 46. Mæcenas, from Otricoli. 53. Æsculapius. \*Amazon, found Esquiline Hill. 35. Young Hercules, found, 1872, near S. Lorenzo. 69. Fountain, goblet resting on a wreath; found in the gardens of Mæcenas.

ROOM 8.—\*75. Fighting Hercules. 130. Silenus, crouching, found 1874. *On the wall*: Copies of paintings from a columbarium near the temple of Minerva Medica. 125. Boy with Tortoise.

Through a glass door entrance is made to the court, where may be seen ruins of the Capitoline Temple of Jupiter.

ROOM 9.—*Terra-cottas*: Domestic utensils, mosaics, urns, etc.

ROOM 10.—*Bronzes*. *Centre*: \*Capitoline Wolf, the boys modern. It is thought this may be the original bronze, B.C. 296, which, according to Cicero, was struck by lightning, B.C. 65, traces of which are observed on the right hind leg. \*Thorn Extractor. \*Bronze, L. J. Brutus? Horse, found 1849. Colossal hand and foot. Hercules, gilded.

ROOM 11.—*Etruscan Terra-cottas*.

PICTURE GALLERY.—Ascending the stairs (12) we find two saloons and two small rooms, containing a collection of paintings, of which few are of special importance.

SALOON 1.—To the 1., 2. Redeemed Spirit, *Guido*. 9. Magdalen, *Albano*. 13. John Bap., *Guercino*. 16. Magdalen, *Guido*. 30. H. Family, *Garofalo*. 34. Persian Sibyl, *Guercino*. 54. St. Catherine, *Garofalo*. \*89. Romulus and Remus, *Rubens*. Young St. John.

SMALL ROOM 2.—\*61. Himself, *Guido*. \*100, \*106. Portraits, *van Dyck*. 80. Portrait, *Velasquez*. M. Angelo, by himself?

SMALL ROOM 3.—\*132. Portrait, *Gio. Bellini*. 124. Baptism, *Titian*. 49, 137. Landscape, *Domenichino*.

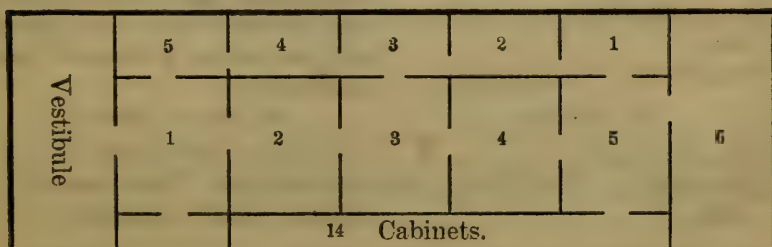
SALOON 4.—105. Portrait, *Titian*. 116. St. Sebastian, *Guido*. 117. Cleopatra, *Guercino*. \*143. S. Petronella raised and shown to her Bridegroom, *Guercino*; see *Guercino*. 41. Orpheus, *N. Poussin*. \*224. Rape of Europa, *P. Veronese*; see *Europa*.

### Pinakothek, New, Munich.

THE NEW ROYAL PINAKOTHEK, or GALLERY OF MODERN PAINTINGS, *Munich*, contains about 500 works, in 11 saloons and 14 cabinets.

Open Sun., Tu., Th. and Sat., 9-2; free.

The numbers are arranged consecutively through the large saloons 1 to 6; thence back through the small rooms 1 to 5, and thence, on the right, through Cabinets 1 to 14.





**1. ANTE-ROOM.**

Portrait of King Lewis I.  
 Malachite Vase from Emp. Nicholas.  
 Porphyry Vases from King Ch. John of Sweden.

**2. SALOON.**

*Feuerbach* : \*Medea Forsaken.  
*Ainmüller* : \*Westminster Abbey.  
*Schorn* : \*\*The Deluge (unfinished).  
*Ainmüller* : \*Westminster Abbey.  
*Piloty* : \*The Astrologer Seni before the Corpse of Wallenstein.  
*Kirchner* : \*Verona in Sunlight.  
*Piloty* : \*\*Thusnelda, wife of the great Hermann, captive at Rome.  
 Tiberius, sitting upon the tribune, is surrounded by senators and ladies. Thusnelda is leading her son Thumelicus; before her are her father, Segestus, by whom she was betrayed, and some German warriors. Her brother, Sigismund, and other German chiefs march before the triumphal car of Germanicus, entering beneath the arch.

**3. SALOON.**

*Kaulbach* : \*\*Destruction of Jerusalem. On the left, the Jews; right, a group of Christians; in the background, Titus with his legions.  
*Voltz* : \*Return Home.  
*Lange* : \*Lake Gossau; Lake Gossau.  
*Zimmermann* : \*Landscapes.

**4. SALOON.**

*Hess* : \*Austerlitz.  
*Schraudolph* : \*The Healing the Sick.

*Schleich* : \*Bavarian Alps.  
*Hess* : \*King Otto at Athens.  
*Dietz* : \*Storming of Belgrade.  
*Hess* : \*Last Supper.  
*Rugendas* : Discovery of America.  
*Kobell* : \*Battle of Hanau.

**5. SALOON.**

*Dorner* : \*The Walchensee.  
*Overbeck* : \*Holy Family.  
*Zwengauer* : \*Evening Landscape.  
*Schraudolph* : \*Ascension.

**\*\*6. ROTTMANN SALOON.**

This Saloon contains 23 landscapes of Greece, executed by order of King Lewis I., by the court painter, *Rottmann*.

**1. SMALL ROOM.**

*Stange* : \*Bay of Venice.  
*Adam* : \*Cattle Market.  
*Haushofer* : \*Walchensee.

**2. SMALL ROOM.**

*Coignet* : \*Paestum.  
*Leys* : \*Dutch Village.  
*Gerhardt* : \*St. Mark's.  
*Kirchner* : \*Tomb of Count Borco.  
*Etzdorf* : \*A Forge in Sweden.  
*Heinlein* : \*The Ortles.  
*Lichtenheld* : \*\*Moonlight.

**3. SMALL ROOM.**

A series by Kaulbach, representing, allegorically, the contest of Modern Art against the rules and technicalities of the earlier styles; and also several portraits of eminent artists.

**4. SMALL ROOM.**

*Heilmayer* : \*Smugglers.  
*Zimmermann* : \*Landscape.  
*Diday* : \*The Wetterhorn.

*Jacquand* : \*Gypsies before the Judge.

*Achenbach* : \*\*Storm at Sea.

*Zimmermann* : \*\*Winter.

**5. SMALL ROOM.**

*Sarazin* : \*Compiègne.

*Stieler* : \*Queen Theresa, in Coronation Robes.

*Riedel* : \*\*Mona Felice Beraidi;  
\*\*Maruccia Joli.

**CABINETS.**

**2.**

*Jakobs* : \*Harbor near Constantinople.

*Vermeersch* : \*Italian City.

*Crola* : \*Village Mill.

**3.**

*Fioroni* : \*Italian Inn.

*Beveren* : \*Confession of a Sick Girl.

**4.**

*Bürkel* : \*Winter Scene.

*Kayser* : \*A Monk.

**5.**

*Kuyk* : \*A Stable.

*Quaglio* : \*Moonlight.

**6.**

*Jakobs* : \*Sunrise at Sea.

*Zimmermann* : \*Winter.

**8.**

*Verboeckhoven* : \*Sheepfold.

**9.**

*Gaertner* : \*Convent.

*Fried* : \*Blue Grotto, Capri.

**10.**

*Bischof* : \*The First Snow.

**12.**

*Eberle* : \*\*The Shepherd.

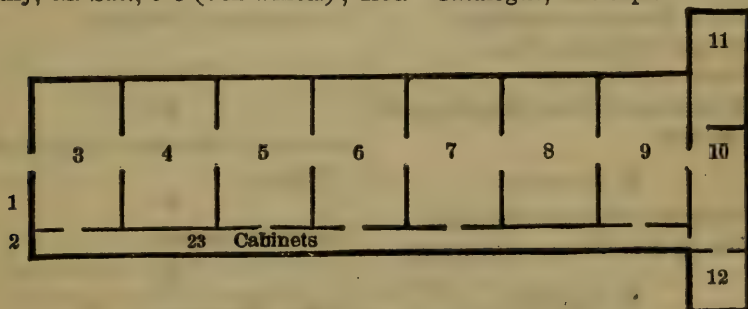
**14.**

*Pfeifer* : \*Viewing his Effort.

*Stange* : \*Moonlight.

**Pinakothek, Old, Munich.**

THE OLD PINAKOTHEK, or GALLERY OF ANCIENT MASTERS. About 1,500 works, arranged in Schools; 12 Saloons and 23 Cabinets. Open daily, ex. Sat., 9-3 (2 in winter); free. Catalogue, 2m. 60pf.



[Pictures recently renumbered.]

**SALOON OF THE FOUNDERS.** John William, Elector Palatine, founder of the Düsseldorf Gallery; Maximianus Emanuel, Elector of Bavaria, founder of the Gallery of Schleissheim; Maximianus I., Elec. of Bav., founder of his Gallery in Munich; Ch. Theodore, Elector Pal.,

founder of the Mannheim Gallery; Max. Joseph, Elec. Bav., elected King 1806, decreed the erection of the Pinakothek; Lewis I., King of Bav., built the Pinakothek, and greatly enlarged the Collection.

**1 and 2. ANTE-ROOMS.**—*Early German.*

**3. SALOON.**

*Dürer* : \*\*SS. John and Peter.

*Wohlgemuth* : \*\*Crucifixion.

*Dürer* : \*\*SS. Paul and Mark.

**4. SALOON.**

*Weenix* : \*Dead Game.

*Bol* : \*Flinck, the Artist.

*Rembrandt* : \*\*Sacrifice of Isaac;  
\*Sacrifice of Isaac.

**5. SALOON.**

*Snyders* : \*Young Lions.

*Teniers, Yr.* : \*Florentine Fair.

*Snyders* : \*Kitchen.

**6. SALOON.** (*Rubens Room.*)

\*Lion Hunt.

\*Fall of the Condemned.

\*\*Last Judgment.

\*Helen Fourment.

\*Children with Flowers.

\*Silenus and Bacchantes.

\*Helen Fourment and Son.

\*Religion Conquers Vice.

\*Diana and Nymphs.

\*Rubens and Wife as Shepherd and Maiden.

**7. SALOON.**

*Velasquez* : \*Queen Henrietta.

*Van Dyck* : \*Mayor of Antwerp.

**8. SALOON.**

*Ghirlandaio* : \*Mary and Saints.

*Palmezzano* : \*Virgin Enthroned.

*Del Sarto* : \*Holy Family.

*Raphael* : \*Portrait; \*\*Madonna

Canigiani. See p. 219.

**9. SALOON.**

*Titian* : \*Emperor Ch. V.; \*Portrait.

*Il Moretto* : \*Portrait.

**10. SALOON.**

*Procaccini* : \*H. Family.

*Guido* : \*Ascension of the Virgin.

**11. SALOON.**

*Zurbaran* : \*St. Francis.

*Murillo* : \*Woman and Boy;  
\*\*Street Boys; \*\*St. Thomas  
Healing; \*\*Spanish Girls;  
\*\*Spanish Boys; \*\*Spanish  
Boys.

*Giordano* : \*Poultry Woman.

**12. SALOON.**

*Mengs* : \*Capuchin Monks; \*Himself.

*A. Kauffman* : \*Herself.

**CABINETS.**

**3.**

*Memling* : \*The Seven Joys of the Virgin.

**4.**

*Dürer* : \*Himself.

**6.**

*Cuyp* : \*Horseman.

*Goyen* : \*Landscape.

**7.**

*Metsu* : \*Festival of the Bean King.

*Du Jardin* : \*Peasant Scene.



## 8.

*Rembrandt*: \*\*Descent from the Cross; \*Elevation of the Cross; \*The Ascension; \*The Entombment.

## 9.

*A. van Ostade*: \*A Quarrel.  
*Steen*: \*The Physician.  
*Dow*: \*Candlelight.

## 10.

*Dow*: \*A Toilette.  
*Mieris*: \*\*The Physician.  
*Dow*: \*An Artist.  
*Dow*: \*Hermits; \*\*The Quack—the Artist at the window.  
*Slingelandt*: \*Cottage Scene.

## 11.

*Mieris*: \*Cottage Scene.  
*De Hooghe*: \*\*Dutch Interior.  
*Dow*: \*Candlelight.

## 12.

*Rubens*: \*\*Battle of the Amazons.

## 13.

*Balen and Brueghel*: \*Summer and Ceres; \*Winter and Fire-side.

## 14.

*Neefs*: \*Church Interior.

## 15.

*Teniers, Yr.*: \*Genre Scenes.

## 16.

*Brouwer*: \*Card-Players.  
*Van Dyck*: \*Crucifixion.

## 17.

*Giotto*: \*Last Supper.  
*Fra Angelico*: \*SS. Cosma and Damien.

## 19.

*Raphael*: \*Madonna di Tempi.  
*See p. 219.* \*\*Madonna della Tenda. *See p. 219.*

## 21.

*Greuze*: \*Portrait.

## 22.

*Netscher*: \*Lady Singing.  
*Denner*: \*Old Man; \*Old Woman.  
*Rottenhammer*: \*Marriage in Cana.

## 23.

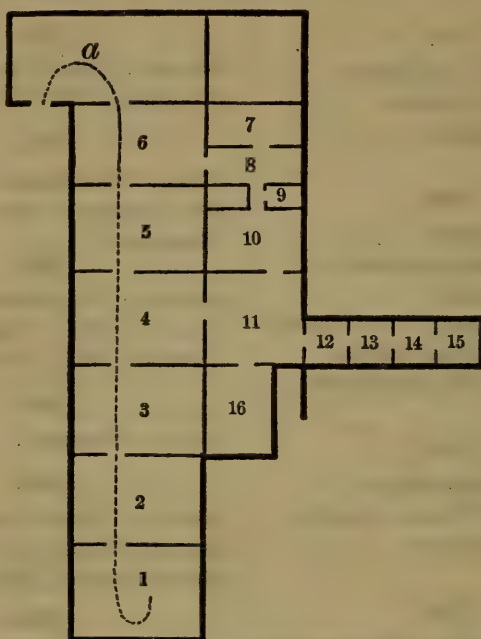
*Van der Werff*: \*\*Abraham and Hagar; \*\*The Entombment; \*Sarah and Hagar; \*The Scourging; \*\*Ecce Homo; \*\*The Crucifixion.  
*Tintoretto*: \*The Annunciation.

### The Pitti Palace, Florence.

On the s. bank of the Arno, 1440; designed by Brunelleschi, and is regarded as one of the finest architectural structures of modern times. It was built by Luca Pitti, the opponent of the Medici, but a century later was sold by his grandson to the Medici family, and has since been a royal palace. It is now occupied by the King of Italy when residing in Florence. In the absence of the royal family, it may be visited upon application at the principal entrance.

### The Pitti Gallery.

Open daily, 10-3, 1 fr.; Sunday and Thurs. in summer, 11-3; free. Entrance in the portico at the l. of the palace, also by a long closed passage from the Uffizi Gallery. The collection numbers about 500 pictures,



of which an unusually large proportion are masterpieces. In each room are fans, upon which are given the number, title, and artist of each picture.

CORRIDOR (a).—Porphyry Vase, copy of that at Berlin; Sèvres Vase.

#### 1. HALL OF VENUS.

Ceiling by Pietro da Cortona.

*A. Dürer* : \*Eve.

*Rubens* : \*Landscape; \*Landscape.

*Titian* : \*\*Portrait.

*A. Dürer* : \*Adam.

*Titian* : \*Peter Aretino.

*Del Sarto* : \*Descent.

*Raphael* : \*\*Mad. Doni; \*Angelo Doni; \*\*Leo X.

*Del Sarto* : \*Holy Family.

*Fra Bartolommeo* : \*\*Descent.

*Titian* : \*\*Mary Magdalen.

#### 2. HALL OF APOLLO.

*Palma, Vec.* : \*Supper at Emmaus.

*Murillo* : \*Virgin and Child.

*Perugino* : \*Mary Magdalen.

#### 3. HALL OF MARS.

Frescos by da Cortona.

*Raphael* : \*\*Pope Julius II.

*Del Sarto* : \*Holy Family.

*Titian* (?) : \*Louis Cornaro.  
*Rubens* : \*Himself and others ;  
 \*Consequences of War.  
*Bordone* : \*Repose in Egypt.  
*Raphael* : \*Madonna dell' Impan-  
 nata. See p. 212.  
*Allori* : \*Judith.

#### 4. HALL OF JUPITER.

Frescos by da Cortona.

*Del Sarto* : \*Himself and Wife ;  
 \*Virgin in Glory.  
*S. Rosa* : \*Battle.  
*Rubens* : \*Holy Family.  
*Da Vinci* (?) : \*Portrait.

#### 5. HALL OF SATURN.

Ceiling by da Cortona.

*Van Dyck* : \*Charles I. of Eng.  
 and Queen Henrietta Maria.  
*Raphael* : \*\*Madonna della Seg-  
 giola. See p. 213.  
*Lotto* : \*Three Ages of Man.  
*Raphael* : \*Cardinal Bibiena.  
*Van Dyck* : \*Head of the Virgin.  
*Raphael* : \*Madonna del Baldac-  
 chino. See p. 211.  
*Raphael* : \*Inghirami.

#### 6. HALL OF THE ILIAD.

Frescos by Sabatelli. In the centre, statue of Charity by Bartolini.

*Giorgione* : \*\*A Concert.  
*Titian* : \*Ippolito de Medici.  
*Bartolommeo* : \*Madonna.  
*Perugino* : \*Adoration.  
*Titian* : \*The Saviour.  
*Raphael* (?) : \*Portrait.

#### 7. HALL OF THE STUFA.

Frescos on the walls, by P. da Cortona, represent the four Ages of Man and four Ages of the World

—golden, silver, brazen, and iron.  
 Ceiling by Rosselli ; four small antique marble statues ; a column of green porphyry, with porcelain vase with portrait of Napoleon I. ; bronze Cain and Abel, copied from the models of Dupré.

#### 8. HALL OF THE EDUCATION OF JUPITER.

*Velasquez* : \*Philip IV.  
*Raphael* (?) : \*Portrait.  
*Tintoretto* : \*Descent.  
*Bartolommeo* : \*Holy Family.  
*Del Sarto* : \*St. John Baptist.  
*Raphael* : \*Madonna del Gran-duca. See p. 212.

#### 9. HALL OF THE BATH.

Figures by Pampaloni ; ornaments in stucco by Marinelli, supported by four verd-antique columns. The four small statues of Venus are by Iusom and Buongiovanni.

#### 10. HALL OF ULYSSES.

Ceiling by Martinelli.

*Del Sarto* : Madonna.  
*Titian* : \*Duke of Ferrara.  
*Ag. Carracci* : \*Landscape.  
*Velasquez* : \*Portrait.

#### 11. HALL OF PROMETHEUS.

Painted by Colignon. In the centre, a magnificent round mosaic table, valued at \$30,000.

*Fra Lippi* : \*Madonna.  
*Fil. Lippi* : \*Holy Family.  
*Fra Angelico* : \*Madonna and Saints.



**12. CORRIDOR OF THE COLUMNS.**

*Mosaics*: The Pantheon; Tomb of C. Metella; the Arts of Painting, Sculpture, Music, and Architecture. Several miniature portraits; works in ivory, crystal, and precious stones.

**13. HALL OF JUSTICE.**

Ceiling by Fedi.

*Guido*: \*St. Elizabeth.

*Hondecoeter*: \*Fowls.

*J. Both*: \*Landscape.

*In the centre*, fine ebony cabinet, containing pictures on jasper and lapis lazuli, by Brueghel.

**14. HALL OF FLORA.**

Ceiling by Marini.

*In the centre*, \*Venus, by Canova. *See p. 391.* Two mosaic tables, representing the Cascini Palace and the Baths at Montecatini.

**15. HALL OF THE CHILDREN.**

(*Putti*.)

Frescos by Marini.

*S. Rosa*: \*Landscape.

*J. Ruysdael*: Landscape.

*S. Rosa*: \*Diogenes throwing away his Cup.

**16. POCCHETTI GALLERY.**

Frescos by Poccetti.

Bust of Napoleon I., by Canova; Table of malachite; two of alabaster.

**South Kensington Museum, London.**

One mile beyond Hyde Park Corner; by omnibus, or by the Underground to S. Kensington Station. Open daily, ex. Sun.; W., Th., Fr., 10-4 or 6; 6d. M., Tu., Sa., 10a-10p; free.

The collections consist of objects of mediæval art, paintings, sculptures, jewels, enamels, ivory, porcelain, pottery, terra-cotta, glass, tapestries, embroideries, etc.

Name and other information is given on a card attached to each article, but for anything beyond a cursory glance a catalogue is necessary; to be found at the book-stalls of the museum.

*Architectural Court*.—Casts of monuments, columns, tombs, doors, etc.

*South Court*.—Ivory, seals, medallions, bronzes, weapons.

*Oriental Court*.—Chinese and Japanese work.

*East Cloister*.—Tapestries, fabrics, chimney-pieces.

*North Court*.—Shrines, altar-pieces, renaissance sculptures.

*North Cloisters*.—Terra-cotta, fernery, furniture, carriages.

**UPPER FLOOR**.—*Smith Coll.* of water-colors. *Royal Acad. Coll.* *Forster Coll.*, paintings, books, autographs. *Dyce Coll.*, books, drawings, engravings.

*Raphael Room*, containing 7 of the original cartoons of Raphael. *See p. 68.* Also two Raphael Madonnas, Nos. 55 and 56. *See p. 208.*

*The Sheepshank Coll.* contains several \*Landseers.

**THE NATIONAL PORTRAIT GALLERY**, on the opposite side of the

street, to the west, contains a fine collection of portraits of English notables.

THE MUSEUM OF NATURAL HISTORY, in a magnificent building one square to the west, is one of the largest and most complete scientific collections existing.

**Spada alla Regola Palace, Rome, Pi. di Capo di Ferro.**

Open M., W., S., 10-3. The chief object of interest is the colossal \*\*statue of Pompey, found 1550, regarded as the identical statue at whose base "Great Cæsar fell." See *Pompey*.

**ANTIQUITIES, GROUND FLOOR; ½ fr.**

**ROOM 1.**

\*Statue of Aristotle.

**ROOM 2.**

\*8 Reliefs, found, 1620, in the Ch. of St. Agnes, where, with the face downward, they had been used for a pavement.

- 65. Dædalus and Pasiphaë.
- 66. Wounded Adonis.
- 67. Ulysses and Diomedes.
- 68. Paris taking leave of CEnone.
- 69. Hypsipyle finds Opheltes.
- 70. Amphion and Zethus.
- 71. Bellerophon.
- 72. Paris and CEnone.

**Torlonia Gallery, Rome.**

The Torlonia Collection of statuary is in the Pal. Torlonia, via della Stalle de Corsini, Rome. Admission only upon permit, which is to be obtained upon application at the Torlonia Palace, Piazza di Venezia. The collection numbers nearly 600 statues, of which large numbers have been restored.

**3. CORRIDOR.**

\*Julius Cæsar. \*Niobe.

**4. CORRIDOR.**

\*Crouching Venus.  
Crouching Venus.

These are antique copies of a work by an unknown master.

**FIRST SALOON.**

\*\*Giulia Domna. \*Minerva.  
\*Sarcophagus of the time of Septimius Severus, in alto-relievo.

**HALL OF THE SARCOPHAGI.**

In centre is a white marble Cupid drawn by wild boars.

Sarcophagi, with the Labors of Hercules.

Bas-relief of the Port of Claudius, found at Porto.

**HALL OF ANIMALS.**

Containing 17 representations of different animals.

**HALL OF ATHLETES.**

No. 385 was found at Anzio; the others at Porto.

410. A large Tazza. A single piece of Egyptian breccia; the largest specimen known.

**GALLERY OF IMPERIAL BUSTS;**  
nearly all of the Imperial age.

**\*\*Uffizi Gallery** (oo-fit'-zi, *offices*), *Florence*.

Open daily; Sun. and Thursdays in Summer, 11-3, free. Other days, 10-3, 1 fr.

*The Portico*, extending on the r. of the Palace Vecchio (*old*), is adorned with statues of eminent men of Tuscany—names on the bases. Commencing on the l., Orcagna, Nic. Pisano, Cosmo (rear), Lorenzo the Magnificent (rear), Giotto, Donatello, L. B. Alberti, L. da Vinci, M. Angelo, Dante, Petrarch, Boccaccio, Macchiavelli, Guicciardini, Amer-icus Vespucci, Galilei, P. A. Michel, Fran. Redi, Mascagni, Cesalpino, S. Antonino, Accorso, Aretino, Cellini.



- |                                     |                                 |
|-------------------------------------|---------------------------------|
| 1. First Vestibule.                 | 15. West Corridor.              |
| 2. Second Vestibule.                | 16, 17. Venetian School.        |
| 3. East Corridor.                   | 18. Modern Sculpture and Coins. |
| **4. The Tribune.                   | 19. Passage to the Pitti.       |
| *5, 6. Tuscan School.               | *20, 21. Halls of Portraits.    |
| 7. Ancient Masters.                 | 22. Hall of Inscriptions.       |
| 8. Italian School.                  | 23. The Hermaphrodite.          |
| 9. Dutch School.                    | 24. Cabinet of Cameos.          |
| 10, 11. Flemish and German Schools. | 25. Hall of Barocccio.          |
| 12. French School.                  | 26. Hall of Niobe.              |
| 13. Cabinet of Gems.                | 27, 28. Antique Bronzes.        |
| 14. South Corridor.                 | 29. Feroni Gallery.             |



Ascending two long flights of stairs, turn to the left and pass half way down the corridor for entrance to the rooms (4).

*East Corridor*, unimportant pictures and statues.

#### ROOM 4. THE TRIBUNE,

Erected at a cost of \$100,000.

##### *Sculptures.*

\*\*342. *Venus de' Medici*. See p. 393.

343. *The Wrestlers*; found with the *Niobedes*; supposed to be by *Cephisidotus* or *Heliodorus*. See p. 411.

\*\*344. *Dancing Faun*, attributed to *Praxiteles*.

345. *Young Apollo*. See p. 25.

\*\**Knife-grinder*. See p. 185.

##### *Paintings.*

*Da Volterra*: \**Massacre of the Innocents*.

*Titian*: \**Venus Reposing*.

*Mantegna*: \**Triptych, Adoration*; r., *Circumcision*: l., *Resurrection*.

*Del Sarto*: \**Holy Family, with St. Francis and St. John*; masterpiece.

*Guercino*: \**Samian Sibyl*.

*Titian*: \**Venus Reposing*.

*Correggio*: \**Repose in Egypt*. Painted for the Ch. of *Franciscans of Parma*, for 100 ducats.

*Raphael*: \**Portrait*.

*Perugino*: \**Virgin and two Saints*.

*Piombo*: \**Fornarina* (hitherto attributed to *Raphael*). See p. 136.

*F. Francia*: \**Portrait*.

*Raphael* (?): \**Virgin at the Well*.

See p. 213.

*Raphael*: \*\**Pope Julius II*.

*Correggio*: \**Madonna*.

*Luini*: \**Herodias*.

*P. Veronese*: \**Holy Family and St. Catherine*.

*M. Angelo*: \**Holy Family*, painted for A. Doni, for 140 ducats.

*Dürer*: \**Adoration of the Kings*.

#### ROOM 5. *Tuscan School*.

*Fra Bartolommeo*: \**Nativity*.

*Massaccio* (?): \**Old Man*.

"Probably by *Botticelli*."—C. & C.

*Del Sarto*: \**Himself*.

*Fra Lippi*: \**St. Augustine*.

#### ROOM 6. *Tuscan School*.

*Da Vinci*: \**Adoration*.

*Albertinelli*: \**Visitation*.

*Fra Bartolommeo*: \**Madonna*.

*Bronzino*: \**Descent*.

*R. Ghirlandaio*: \**Descent*.

*Sodoma*: \**St. Sebastian*.

#### ROOM 7. *Hall of Ancient Masters*.

*Da Vinci* (?): *Annunciation*.

*Signorelli*: \**Holy Family*.

*Fra Angelico*: \**St. Peter*.

*D. Ghirlandaio*: \**Madonna*.

*P. Francesca*: \**Portraits*.

*Botticelli* (?): \**Madonna*.

*Pollaiuolo*: \**Prudence*.

*Fra Lippi*: \**Madonna*.

**ROOM 8. Italian School.***D. Dossi*: \*Massacre of Innocents.*S. Rosa*: \*Landscape.*Mantegna*: \*Madonna.**ROOM 9. Dutch School.***J. Ruysdael*: \*Landscape.*Rembrandt*: \*Interior.*Metsu*: \*Lady and Sportsman.*Rembrandt*: \*Landscape.*F. Mieris*: \*Himself and Family.*Van der Werff*: \*Adoration.**ROOM 10. Flemish and German.***Holbein, Yr.*: \*R. Southwell.*Dürer*: \*Old Man.*Claude*: \*Marine View.*Dow*: \*Schoolmaster.*Elzheimer*: \*Landscape.*Van der Weyden*: \*Entombment.*Rubens*: \*Venus and Adonis.**ROOM 11. Flemish and German.***Memling*: \*Madonna Enthroned.*Cranach*: \*St. George.**ROOM 12. French.***Clouet*: \*Francis I.**ROOM 13. Cabinet of Gems.**

Six cases, containing over 400 articles of work in gems and precious stones; columns, vases, busts, cups, etc.; eight columns of agate, eight of crystal, and eight statues of Apostles.

*Case I.* (on the r.): Lapis lazuli vase, 13 in. in diameter; 2 bas-re-

liefs, gold on jasper ground; 3 small busts in hyacinth; small agate vase.

*Case II.* \*2 vases, sardonyx; \*\*rock crystal casket, with Life of Christ in 24 sections; cup of crystal, cover of gold enamel with initials of Diana of Poitiers.

*Case III.* Several vases in rock crystal, agate, and jasper; triangular cup of green enamel.

*Case IV.* Lapis lazuli vase, with pearls; jasper cup with warrior in gold.

*Case V.* Jasper cup, with Hercules, *G. da Bologna*; a turquoise head, with diamond eyes; red jasper vase, view of Piazza della Signoria in gold bas-reliefs.

*Case VI.* Cup with gold handles, *Cellini* (?); garnet cup, bust of Tiberius; centre-table, with mosaic of Port of Leghorn.

**14. SOUTH CORRIDOR.**

\*Statue; Boy with the Thorn.

**15. WEST CORRIDOR.**

*At the end*, Copy of the Laocoon.

**ROOM 16. Venetian School.**

*Pordenone* (?): \*Portrait.

*Titian*: \*Portrait.

**ROOM 17. Venetian.**

*Titian*: \*Battle; \*Madonna.

*Giorgione* (?): \*Infant Moses; \*Knight of Malta.

*Titian*: \*\*Portrait; \*Madonna.  
*Palma, Vec. (?)*: \*A Geometrician.

*In a room to the rear of No. 17,*  
 \*\**Fra Angelico's Madonna.*

ROOM 18. *Collection of Coins.*

Shown by special permission.

19. PASSAGE leading to the Pitti Gallery, containing 30,000 drawings, and many woodcuts and engravings.

ROOMS 20 and 21. *Hall of Portraits of Painters.*

Statue, Leopold de' Medici; founder of this Collection.

\*\*Medicean Vase, with sacrifice of Iphigenia.

The Portraits are by the artists themselves.

*Portraits.*

\*Rubens. \*Masaccio.

\*Perugino. \*Raphael.

ROOM 25. *Hall of the Baroccio*.—Four Mosaic tables. On the centre one, 22 artists were employed for 25 years, at the cost of nearly \$100,000.

ROOM 26. *Hall of Niobe*.—Erected for the reception of these statues, which were found on the Esquiline Hill, Rome, and purchased by the Cardinal de' Medici for 8,000 fcs. The mother, 7 sons, 7 daughters, and the pedagogue. See p. 265.

ROOMS 27 and 28. *Antique Bronzes*.—Regarded as the finest collection in Europe, after Naples. \*Mercury; \*Head of a Horse.

ROOM 29. *The Feroni Gallery*.—Contains a limited number of paintings of minor value.

THE CORRIDORS have a large number of paintings, statues, and casts, all comparatively unimportant.

\*Michael Angelo. \*L. da Vinci.  
 \*Titian. \*A. Dürer.

ROOM 22. *Hall of Inscriptions.*

\*Solon.

ROOM 23. *Cabinet of the Hermaphrodite.*

\*Hermaphrodite.

\*Bust. \*Bust.

ROOM 24. *Cabinet of Gems.*

Among the most noted:

Case 2. \*68. A Bacchante, onyx.

Case 7. \*44. Hercules.

Case 11. Ring of Augustus, with Sphinx; used by him as a seal; found in the tomb of Augustus at Corea, near Rome.

Case 12. \*371. Savonarola.

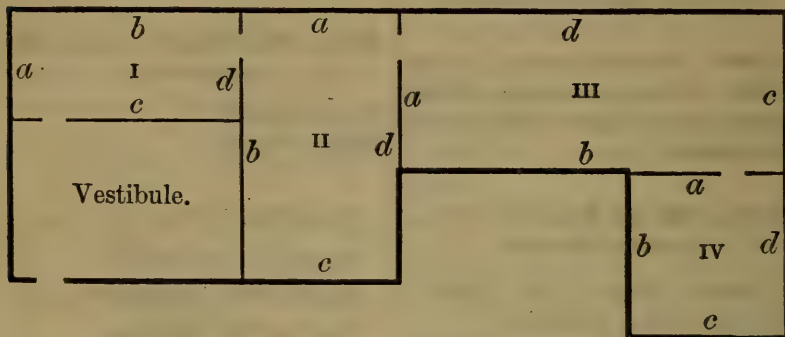
\*334. Allegorical Marriage.

\*386. Ring with Head, Sapphire.



## Vatican, Pictures.

PICTURE GALLERY, *Pinacoteca, Vatican, Rome*. Daily, 9-3, ex. Sat., Sun. and Holidays. (In summer the hours are sometimes 10-1.) Entrance in the Colonnade on the r., past the Swiss Guard, three flights up. Permit necessary, obtained up the stairs to the r., beyond the Swiss Guard. See *Vatican*.



Each picture has the title and name of the artist attached, but many of them are without numbers.

ROOM I. Wall (a).—St. Jerome, *da Vinci*; Annunciation, Adoration, and Presentation, 3 by *Raphael*; Christ and Thomas, *Guercino*; \*Dead Christ and Magdalen, *Mantegna*; Madonna and St. Jerome, *Fr. Francia*.

Wall (b).—Dead Christ and Mary, *Crivelli*.

Wall (c).—Adoration of the Shepherds, *Murillo*; Martyrdom of St. Peter, *Murillo*; Marriage of St. Catherine, *Murillo*; Miracles of St. Hyacinth, *Gozzoli*; Madonna, SS. Catherine, John, Peter, and Paul, *Bonifazio*; SS. Benedict, Scholastica, and Placidus, *Perugino*; Madonna, on gold ground, *Fra Angelico*.

Wall (d).—Faith, Hope, and Charity, *Raphael*; SS. Joseph and Catherine, *Garofalo*.

ROOM II. Wall (b).—\*\*Communion of St. Jerome, *Domenichino*. See *Jerome, St., Com. of*.

Wall (c).—\*\*Madonna di Foligno, *Raphael*. See *Madonnas*, No. 49.

Wall (d).—\*\*The Transfiguration, *Raphael*. See *Transfiguration*.

ROOM III. Wall (a).—Madonna with \*St. Sebastian and others, *Titian*; St. Margaret, *Guercino*.

Wall (b).—St. Lawrence, *Ribera*; Mary Magdalen, *Guercino*; Coronation of the Virgin, *Pinturicchio*; Resurrection, *Perugino* or *Raphael*; see *Perugino*. (The sleeping soldier is said to be a portrait of Raphael; in return for which Raphael gave the fleeing soldier the face

of Perugino.) Assumption of the Virgin, designed by *Raphael*; upper half painted by *G. Romano*, lower half by *F. Penni*; Nativity, *Lo Spagna*; Head of Joseph; \*Coronation of the Virgin, 1502, *Raphael*; \*Madonna Enthroned, with Saints, *Perugino*; Madonna, *Sassoferrato*.

Wall (c).—Entombment, *Caravaggio*.

Wall (d).—Doge, *Titian*; The Crucifixion, and Coronation of the Virgin, in several sections, *Alunno*; Sixtus IV. and others, fresco, *M. da Forlì*.

ROOM IV. Wall (a).—Martyrdom, *Valentin*; Crucifixion of Peter, *Guido*; Martyrdom of Erasmus, *N. Poussin*.

Wall (b).—Annunciation, *Baroccio*; Mass of Gregory the Gt., *Sacchi*; St. Michelina, *Baroccio*.

Wall (c).—\*Madonna and Saints, *Moretto*; Vision of St. Helena, *P. Veronese*.

Wall (d).—SS. Thomas and Jerome, *Guido*; Christ in a Glory, *Correggio*? St. Romauld, *A. Sacchi*.

### Vatican, Sculptures.

SCULPTURE GALLERY.—Admission by permit, M., T., W., F., 9-3. See *Vatican*.

The sculptures embraced in the Vatican Museum far surpass those of any other collection in the world, both in numbers and excellence.

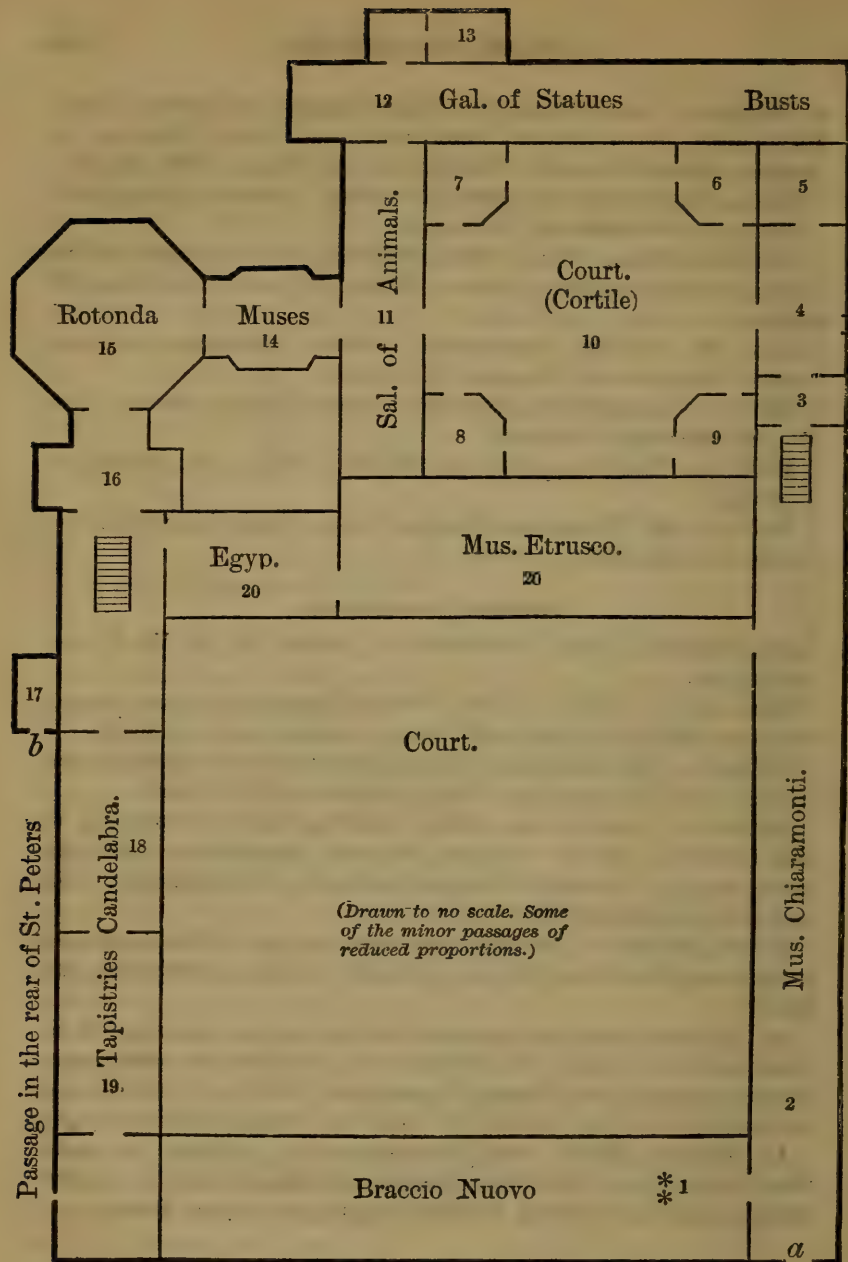
Entrance.—The principal entrance is from the Cortile di S. Damaso, on the r. of the staircase above the r. colonnade of St. Peter's.

Corridor of Inscriptions.—Before reaching the main entrance, we pass a corridor, 2,000 ft. in length, lined with inscriptions, chiefly epitaphs; on the r. about 3,000 pagan; on the l., 1,100 Christian. (Not visited when entrance is made at b.)

Present entrance is gained by passing to the left of St. Peter's, entirely around the rear of the church, to the termination of the long passage (b).

As by this entrance the rooms and numbers are all presented in reversed order, the visitor will be better able to follow the catalogue by passing at once entirely through the museum, 16, 15, 14, 11, 10, 4, 3, 2, to the main entrance (a); thence the rooms and numbers follow in order.

I. BRACCIO NUOVO (brac'-chee-o-noo-o'-vo).—Along the walls, above the niches, are bas-reliefs from the columns of Trajan and Antoninus; above the entrance, Achilles dragging the body of Hector.



- |                           |                           |                               |
|---------------------------|---------------------------|-------------------------------|
| a. Principal entrance.    | **7. Cabinet of Mercury.  | **15. Rotunda.                |
| b. Present entrance.      | **8. Cabinet of Laocöon.  | *16. Hall of the Greek Cross. |
| *1. Braccio Nuovo.        | **9. Cabinet of Apollo.   | *17. Hall of the Biga.        |
| 2. Museo Chiaramonti.     | 10. Cortile di Belvedere. | 18. Gallery of Vases.         |
| 3. Hall of the Torso.     | *11. Hall of Animals.     | 19. Gallery of Tapestries.    |
| 4. Hall of the Vase.      | *12. Gallery of Statues.  | 20. Etruscan Museum.          |
| *5. Hall of Meleager.     | 13. Cabinet of Masks.     | 20. First floor, Egyptian     |
| 6. Cabinet of the Boxers. | *14. Hall of the Muses.   | Museum.                       |



- \*Silenus.
- \*\*14. Augustus, found, 1863, at Villa Livia. *See p. 32.* In front, in the pavement, mosaic of Ulysses escaping the Siren.
- \*23. Pudicita.
- \*47. Caryatide, copy of Phidias.
- \*Trajan.
- \*62. Demosthenes, found at Frascati.
- \*\*67. Apoxyomenos, from Trastevere, 1849, copy of Lysippus. *See p. 25.*
- \*71. Amazon, restored by Thorwaldsen.
- \*86. Fortune, from Ostia.
- \*89. Philosopher (Hesiod).
- \*92. Venus Anadyomene. *See p. 390.* \*96. Marc Antony. In the pavement, mosaic, Diana of Ephesus.
- \*109. Nile, found near S. M. Sopra Minerva. The 16 children, or Cupids, refer to the 16 cubits rise of the Nile, to insure fertility. On the back and sides are pigmies and crocodiles.
- \*112. Juno.
- \*\*114. Minerva Medica. Believed to be a copy of the celebrated statue of ivory and gold in the Parthenon. Regarded as one of the finest statues of the goddess existing. Parian marble. *See p. 249.*
- \*120. Faun, after Praxiteles.
- \*121. Commodus.
- \*126. Athlete, restored as Discobolus, afterward found to be the Spear-bearer of Polycleus.
- \*132. Mercury, from Villa Negroni, restored by Canova.

**2. MUSEO CHIARAMONTI** contains about 700 sculptures, arranged in 30 compartments; of less interest than the preceding gallery.

- COMP. **8.** \*179. Sarcophagus, with Myth of Alcestis.
- \*182. Altar of Bacchus.
- 9.** \*229. Silenus, double statue.
- 11.** \*254. Niobe. \*259. Head.
- 14.** \*Venus Anadyomene.
- 16.** \*400. Tiberius; \*401. Augustus. Both found at Veii, 1811. [*p. 33.*]
- 17.** \*\*416. Young Augustus. *See*
- 20.** \*494. Tiberius; \*495. Bow-bending Cupid, after Praxiteles; \*498. Drowsy Spinster.
- 25.** \*607. Neptune, from Ostia.

The *Vestibule of the Belvedere* comprises three Halls, **3, 4, 5.**

**3. HALL OF THE TORSO.**—\*2. Sarcoph. of L. C. Scipio Barbatus, consul B.C. 298, and gt. gd.-father of S. Africanus; found, 1780, in the tomb of the Scipios, on the Appian Way. *See Scipio.*

\*\*3. Torso of Hercules, by Apollonius, from the Baths of Caracalla. Among the finest sculptures known. Winckelmann regards it as the deified Hercules, and as a nearer approach to the sublime than the Apollo. Angelo declared himself its pupil, and, after the loss of his sight, used to have himself led to it that he might enjoy passing his hands over its surface.

**4. HALL OF THE VASE.**—\*5. Fragment, drapery greatly admired by Raphael. \*9. Marble Vase, in the centre.

In front of this Hall is a balcony which commands so fine a \* view as to have given the name *Belvedere* to this portion of the palace. On the balcony \* ancient wind indicator, found, 1776, near the Coliseum.

**5. HALL OF MELEAGER.**—\*\*10. Meleager, with dog and boar's head; found, about 1500, near the Porta Portese. *See Meleager.* 21. Bust of Trajan. 22. Galley of two tiers of oars.

**6. CABINET OF THE BOXERS.**—32. Perseus, *Canova.* 33. Pugilists. 34. Mercury, found at Præneste. 35. Minerva.

*In the Portico.*—36. Basin of Egyptian granite from Circus of Nero. \*37. b. r. Sarcoph., Ariadne discovered by Bacchus; from Orte, 1723. 38. Bas-relief, Hecate and Diana fighting the Titans. 39. Triumphal Procession. 43. Sallustia, wife of A. Severus; found in the garden of A. Severus, near St. C. in Gerusalemme. 44. Altar to Mars and Venus. 45. Altar to Augustus. 49. Sarcoph., battle of Amazons and Greeks.

**7. CABINET OF MERCURY.**—\*\*53. Mercury (formerly called Antinous), one of the most perfect pieces of Greek sculpture. *See Mercury.* 54. b. r. Combat of Greeks and Amazons. 55. b. r. Procession to the Temple of Isis.

*In the Portico.*—58. Roman Lady. 59. Cippus, beautifully ornamented. 60. b. r. The Genii of Death. 61. Urn, with Thetys and Nereids. 64, 65. Molossian Dogs.

**8. CABINET OF THE LAOCOÖN.**—\*\*Laocoön, Greek masterpiece. *See Laocoön.*

*In the Portico.*—79. Hercules and Bacchus. 81. b. r. with large figures—time of Nero. 82. Bath, a former sarcoph. from Hadrian's tomb. \*85. Hygeia. 86. Altar, in form of a house. 88. Sarcoph., with Imperial Triumph.

**9. CABINET OF APOLLO.**—\*\*92. Apollo Belvedere, regarded by many as the finest sculpture known. *See Apollo.* 93. b. r. Lion Hunt. 94. b. r. of Bull led to Sacrifice. 95. Venus.

## **11. HALL OF ANIMALS.**

This collection of sculptured animals is entirely unequalled by any in the world.

\*Sacrifice to Mithras, the Persian sun-god. The finest representation of the subject known, from Ostia.

\*Triton with Nereid. \*Minotaur.

## **12. GALLERY OF STATUES.**

\*\*Cupid, called Eros and the Genius of the Vatican, by Prax-

iteles; brought from Greece by Caligula. Pliny speaks of it as in the Portico of Octavia. Found two miles beyond the Porta Maggiore. *See p. 124.*

\*\*Apollo Sauroktonos, after the bronze of Praxiteles. *See p. 25.*

\*Amazon, copy of the statue in the Temple of Diana at Ephesus.

\*Posidippus, and \*Menander. These two statues, the finest referring to Comedy, formerly stood at the entrance of the theatre at Athens.

## HALL OF BUSTS,

being a continuation of the Gallery of Statues.

\*Augustus. \*Caracalla.

\*\*326. Jupiter. *See p. 182.*

\*375. Isis. \*Minerva, from Hadrian's Tomb.

\*399. Æsculapius and Hygeia.

\*410. Flora, from the tomb of Aug.

\*\*414. Sleeping Ariadne, formerly called Cleopatra, and also a Naiad. *See p. 29.*

13. CABINET OF MASKS ( $\frac{1}{2}$  fr.),

with 8 beautiful columns, having gilt capitals.

On the pavement is the \*\*mosaic, from Tivoli, 1780, which gives name to the cabinet. The centre contains masks crowned with laurel, and a landscape.

\*427. Bacchante.

The *Gallery of Statues* is re-entered.

## 15. ROTUNDA.

Erected especially for the magnificent porphyry basin standing in the centre;  $42\frac{1}{2}$  ft. in circumference, from the Baths of Titus. On the pavement magnificent \*mosaic, the largest known, from Otricoli.

\*\*539. Jupiter, copy of Phidias, from Otricoli. *See p. 180.*

\*542. Ceres, admirable drapery.

\*544. Hercules, 12 ft. high, gilded bronze, found near the Theatre of Pompey, 1864. *See p. 164.*

\*545. Antinous. *See p. 19.*

\*\*546. Juno Barberini, a most perfect antique, copy of the original of Praxiteles. *See p. 181.*

\*443. Adonis, incorrectly restored.

On the Balcony, outside, several inferior sculptures. Fine view.

## 14. HALL OF THE MUSES.

Octagonal, with dome supported by 16 columns of Carrara marble from Tivoli; ceiling with modern frescos; pavement contains theatrical mosaics, found at Porcareccia, 8 miles from Rome. Within the railing, the head of Medusa. The busts in this Hall are chiefly from Hadrian's Villa.

\*496. Homer. 490. Diogenes.

492. Sophocles. 503. Æschines.

505. Demosthenes.

\*517. Terpsichore, copy of the celebrated original by Phyliscus. Pliny states that it stood in the Portico of Octavia.

523. Aspasia, wife of Pericles; the only one known.

## 16. HALL OF THE GREEK CROSS.

At the sides of the entrance are colossal Egyptian idols; upon the entablature, b. r. of gladiators struggling with wild beasts; upon the pavement are mosaics; that within the railing represents Minerva surrounded by various symbols, 1741; admirable harmony of color.

\*559. Augustus, remarkable for its likeness to Napoleon I. *See p. 32.*

566. Red porphyry sarcoph. of Constantia, dau. of Const. the Gt., and friend of St. Agnes; grotesque b. r. Paul II. removed this to the Lateran, intending it



for his own remains, but he died before the completion of the tomb.

**\*\*574.** Venus of Cnidos, the most perfect copy known of the renowned Venus of Praxiteles; parts of the arms are restorations. *See p. 392.*

**\*582.** Apollo Palatinus, copy of original by Scopas.

**589.** Red porphyry \*sarcoph. of S. Helena, mother of Constantine.

On the l. is the entrance to the Egyptian Museum, over which is the Etruscan Museum. Ascending the stairs on the r. is

### 17. HALL OF THE BIGA.

**612.** Pontifex Maximus (?), drapery admired by Canova. **\*615.** Discobolus in repose, after Naukides, from the Appian Way.

**\*618.** Discobolus in action, after Myron, found at Villa Palombara, 1781. *See p. 107.*

**\*\*623.** The Biga; anciently stood in a temple of the Sun, afterward for some centuries was the seat of the bishops in the ch. of St. Mark, Rome. The r. horse and all of the l. except the torso, are restorations. *See p. 48.*

**20. ETRUSCAN MUSEUM.**—Entrance from the top of the stairs. Visitors knock. (Fee  $\frac{1}{2}$  fr.)

The Collection of Etruscan Antiquities occupies 12 rooms.

**Room 1.**—Sarcophagi and terra-cotta portrait heads.

**Room 2.**—Sarcophagi and cinerary urns with mythological reliefs.

**Room 3.**—Sarcophagi with reliefs; house-shaped urns, found beneath a lava bed.

**Room 4.**—Terra-cottas; Mercury; Venus and Adonis; Jupiter, Neptune; Hercules.

**Room 5.**—Vases, Etruscan, Greek, Egyptian, Asiatic, representing mythological subjects in red and black.

**18. GALLERY OF CANDELABRA,**  
in six compartments.

**19. GALLERY OF THE ARAZZI, OR TAPESTRIES OF RAPHAEL.**

These tapestries were manufactured in Arras, Flanders, from the cartoons of Raphael, designed, 1515. In the sack of Rome, 1527, they were carried away, but restored in 1554. In 1798 some of them were again carried to Paris, but were returned, 1808. *See Cartoons, p. 68.*

Nos. 1, 2, 3, 4, 5, 7, 11, 15, 19, and 21 only, are from the cartoons of Raphael.

1. Conversion of St. Paul.
2. Peter receiving the Keys.
3. Paul heals the Lame Man.
4. Draught of Fishes.
5. Sacrifice to Paul and Barnabas.
7. Paul at Athens.
8. Christ appears to Mary.
9. Supper at Emmaus.
10. The Presentation.
11. Slaughter of Innocents.
12. The Adoration.
13. Ascension. 14. Adoration.
15. Death of Stephen.
19. Death of Ananias.
21. Paul in Prison.

**Room 6.**—Hall of the Apollo (painted by Vasari). Mosaics from Hadrian's Villa; vases and amphora with mythological representations; Ajax; Achilles; Hector; Hercules.

**Room 7.**—In 2d niche, \*Minerva and \*Hercules; 6th niche, \*Hector and Priam.

**Room 8.**—Goblets. On the wall, copies of paintings from a tomb at Vulci.

**Room 9.**—Bronzes; ornaments; weapons; jewelry.

**Room 10.**—Bronzes; vases; Child with Bird; sarcophagi.

**Room 11.**—Vases; tomb paintings.

**Room 12.**—Imitation Etruscan tomb, with burial cases.

**20. EGYPTIAN MUSEUM.**—Entrance from Hall of the Greek Cross. Collection, occupying ten rooms, is of less interest than the preceding.

**Room 1.**—Hieroglyphics; inscriptions; cuneiform characters.

**Room 2.**—Papyrus rolls.

**Room 3.**—Idols; coins.

**Rooms 4, 5.**—Mummies; bronze animals; scarabeus.

**Room 6.**—Statues of Isis; mummies, coffins.

**Room 7.**—Vases; idols.

**Room 8.**—Various works from Hadrian's Villa; \*Antinous; Nile, black marble.

**Room 9.**—Colossal Egyptian statues; Ptolemy Philadelphus and his queen.

**Room 10.**—Mummies; sarcophagi.

### Venice, Academy of Fine Arts.

ACCADEMIA DELLE BELLE ARTI, Venice, s. side of the Grand Canal, at the Iron Bridge.

Daily, 10-3, 1 fr.; Sun. free. Twenty-three saloons.

Ascending the stairs turn to the left.

#### SALA 1.

*Laurent & Bissolo*: Annunciation.

*J. & A. Murano*: The Virgin.

*Murano*: Virgin and Fathers of the Church.

#### VESTIBULE (A).

*Statues of Adonis, Titian, Chiron, and Christ.*

#### SALA 2.

Copy of *Raphael's Transfiguration*. See p. 379.

*Palma, Vec.*: \*Christ at Nain.

Copy of H. Family by *Raphael*.

*Gio. Bellini*: Madon. and Child.

*Catena*: Madon. and Saints.

*Cima*: Madon. and Saints.

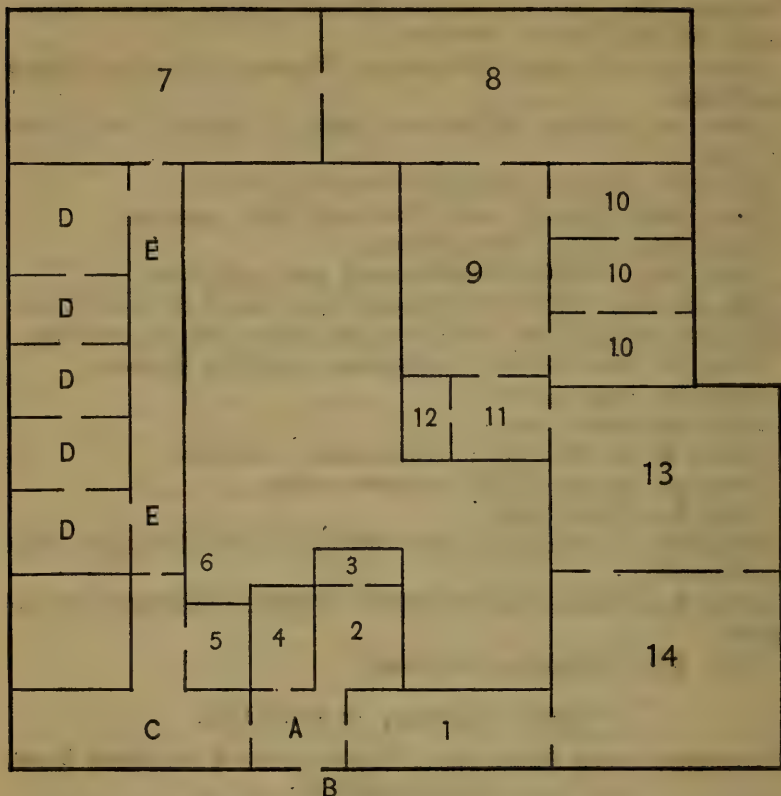
*Boccacino*: Madon. and Saints.

*Du Jardin*: Repose of Soldiers.

*Callot*: Market Scene.

*In the centre*: Dædalus and Icarus.

## PICTURE GALLERY



A, Vestibule; B, Gallery of Statues; C, Corridor; D, D, Dipinti; E, E, Loggie Palladiana.

## SALA 3.

*Gio. Bellini*: Several allegorical pictures.

## SALA 4.

Sculptures in wood by *Brustolon*.  
Twelve statues in ebony—Ethiopians bearing vases.

## SALA DELLE STATUE (B).

Principally casts.

## CORRIDOR (C).

## SALA 5.

Less important pictures.

## SALA 6.

Bronzes, terra-cotta, and marble.

DIPINTI (D). *Five small rooms.*

*Gio. Bellini*: \*\*Madonna and Child.



*Cima*: Dead Christ, Nicodemus, and Mary.

*Titian*: Ant. Capello.

### LOGGIA PALLADIANA (E).

*Hondecoeter*: Poultry; Cocks.

*Tintoretto*: Ant. Capello.

*Berkheyden*: A Merchant.

*Schedone*: Descent from the Cross.

*Schiavone*: Holy Family.

*Da Messina*: Mater Dolorosa.

*Titian*: Jacopo Soranzo.

### SALA 7.

*Bonifazio*: Massacre of Innocents.

*Da Cortona*: \*Daniel with the Lions.

*Statue*: Canova's original model of Hercules casting Lycas into the Sea.

*Bassano*: St. Eleuthera.

*Titian*: \*\*Presentation of the Virgin in the Temple.

The old woman selling eggs is said to be a portrait of Titian's mother.

*Pordenone*: The Virgin of Carmel and Saints; Saints.

*Carpaccio*: \*Simeon.

*Veronese*: Annunciation.

*Bordone*: Fisherman presenting to the Doge the ring of St. Mark.

*Bassano*: Christ raising Lazarus.

*Bonifazio*: \*Rich Man and Courtisans.

*Tintoretto*: Virgin and Child, and Senators.

*P. Veronese* (?): \*Feast in the House of Levi.

*Bonifazio*: Christ and Apostles.

*P. Veronese*: \*\*Holy Family, with little St. John Bap. standing on a pedestal. The life-like flesh of the St. John is scarcely surpassed in art.

### SALA 8.

*Gen. Bellini*: Miraculous recovery of a piece of the true Cross lost in the canal.

*Cima*: Temperance.

*Basaiti*: Gethsemane.

*Carpaccio*: 10, 11. English Ambassadors asking the hand of St. Ursula for their Prince; 14. The Eng. Prince taking leave of his Father; 18. St. Ursula and the Virgins arrive at Cologne; 20. St. Ursula and the Virgins received by the Pope and Cardinals at Rome.

*P. Veronese*: \*Feast in the House of Levi.

*Gen. Bellini*: \*Procession in St. Mark's Square, showing it as it existed in 1496. The Holy Cross heals a wounded young man.

*Carpaccio*: Crucifixion of 10,000 Martyrs on Mt. Ararat; St. Ursula in Glory; Curing a Demoniac by a piece of the True Cross.

### SALA 9.

*Padovanino*: Virgin in Glory.

*Bonifazio*: Adoration of the Magi.

### SALA 10. Three small rooms.

*D'Andrea*: \*\*Daniel before Nebuchadnezzar.

*Titian*: Portrait of Priamo da Lezze.

SALA 11. *Designs.*

SALA 12. *Modern.*

SALA 13. *Saloon of the Assumption.*

*Titian*: \*\*The Assumption of the Virgin. See p. 30.

*Tintoretto*: The Fall.

*Gio. Bellini*: Virgin, Child, and Saints.

*Basaiti*: Calling of Zebedee's Children.

SALA 14.

*P. Veronese*: The Virgin in glory, with Pope, Emperor, King, Doge, and others.

*Titian*: The Entombment. Titian's last work; upon which he painted in his 99th year: Completed by *Palma, Yr.*

### Versailles.

Ten mls. from Paris, by rail from Gare St. Lazare (Rive Droite), or from Gare du Mont Parnasse (Rive Gauche); hourly either way; also by tramway from the Louvre, hourly; 1 fr.

*Via Rive Droite* (right bank): two tunnels; Docks Napoleon; cross the Seine; Asnières; along the Seine; Courbevoie; Puteaux; Suresnes; St. Cloud; two tunnels; Ville d'Avray (Sèvres); Viroflay; Versailles.

*Via Rive Gauche* (left bank): Ouest Cincture; Clamart; Meudon; Bellevue; Sèvres; Chaville; Viroflay; Versailles.

*The Tramway* follows the Seine through Passy and Auteuil; crosses the Seine; Sèvres; Versailles.

VERSAILLES, which had been a hunting lodge of Louis XIII., was laid out by Louis XIV. as a royal summer rendezvous, and embellished and maintained at a most enormous expenditure. It remained as the royal residence during the reigns of Louis XIV., XV., and XVI., until the Revolution.

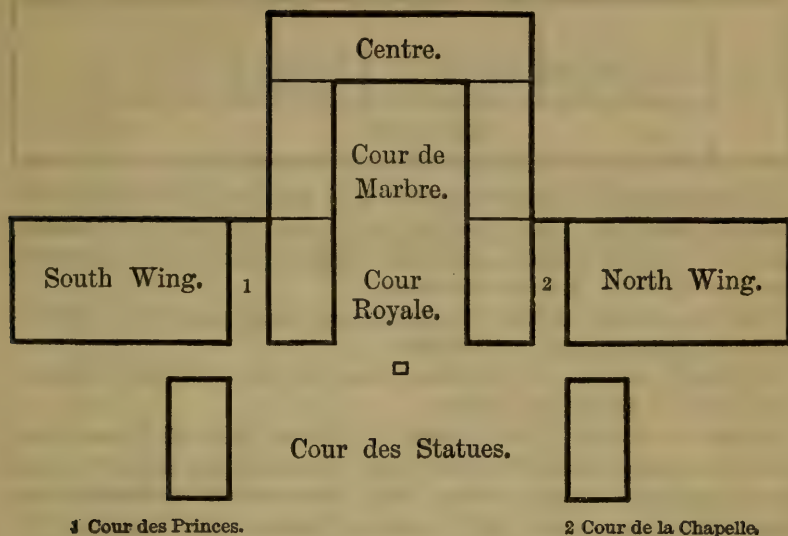
Louis Philippe, in 1832, converted the buildings into a Museum of Art, to which purpose they have since been principally devoted.

In 1870, Versailles became the headquarters of the Prussian Army, and here King William was proclaimed Emperor of Germany, Jan. 18, 1871. Upon the establishment of the Republic, the National Legislature held its sessions here, 1871-1880.

In its regal times Versailles had a population exceeding 200,000. It now numbers about 60,000, and possesses nothing of interest beyond its Collections of Art, and the grounds of the palace.

Approaching the palace from the railway station, the general appearance is disappointing to the visitor, alike as regards the city, the grounds, and the palace itself.

## PLAN OF THE PALACE.



*Cour des Statues.*—*Centre* : Colossal equestrian statue of Louis XIV.  
*On the r.* : Bayard, Colbert, Richelieu, Jourdan, Masséna, Tourville, Dugay-Trouin, and Turenne. *On the l.* : Du Guesclin, Suger, Sully, Lannes, Mortier, Suffern, Duquesne, and Condé.

## MUSÉE HISTORIQUE.

Admission daily, ex. Mon., 12-4. Entrance is made, sometimes, from the Cour de la Chapelle (2), the Cour Royale, or the Cour des Princes (1).

The rooms and apartments occupied by the collection number about one hundred and fifty, of which a large section is frequently closed to the public temporarily.

The gallery is so extensive that unless the visitor has several days at command, time can be afforded only for the most noted works. As each picture has the name of the subject and artist attached, a catalogue is necessary only to designate the more important works.

In the description the rooms are numbered, commencing with the ground floor, through the S. Wing, the Centre, and the N. Wing; thence on the first floor, in the same order, i.e., S. Wing, Centre, and N. Wing.

When entrance is made from *Cour des Princes*, the visitor first reaches room No. 1, ground floor, and No. 62, first floor; if entering from the *Cour Royale*, No. 69; if from the *Cour de la Chapelle*, No. 43 ground floor, and No. 7 first floor.



## S.WING. GROUND FLOOR.

14	13	12	11	10	9	8	7	6	5	4	3	2	1
Sculptures.													

The apartments of this wing were once occupied by the grand-children of Louis XIV., with Fénélon, their tutor; by the Duc d'Orleans, Duc de Chartres, Chas. X., Philippe Egalité, Duchess d'Angoulême, and Louis XVIII., in their childhood.

THE GALLERIES OF THE EMPIRE, comprising rooms 1 to 13, are devoted to the campaigns of 1796-1810.

*Vestibule.*—Statue of Napoleon, Casts of David, Gérard, Girodet, Gros, Guérin, Prud'hon, Percier.

ROOM 1.—*Centre*: 1472. Statue of the boy Niala of Lyons, killed while heroically cutting the ferry rope to prevent the royalist troops from crossing to attack the city, 1793. Entombed in the Pantheon by order of the Convention. 1481. Death of Moreau. 1482. Battle of Arcole. 1484. Battle of Rivoli. ROOM 2.—1493. Peace of Leoben.

ROOM 3.—\*1496. Napoleon at the Battle of the Pyramids.

ROOM 4.—1501. Bonaparte entering Antwerp.

ROOM 5.—1505. The Emperor receiving deputations after his coronation.

ROOM 6.—1509. Capitulation of a Brigade. 1515. Surrender of Ulm.

ROOM 7.—Busts of the Imperial family.

ROOM 8.—1546. Napoleon honoring the wounded Austrians.

ROOM 9.—1551. Napoleon and the Emp. of Austria, after Austerlitz.

ROOM 10. *Bed-chamber of the royal children.* 1552. The French entering Berlin.

ROOM 11.—1555. Interview of Napoleon with the King and Queen of Prussia.

ROOM 12.—1558. Marriage of Prince Jerome. 1560. Capitulation of Madrid.

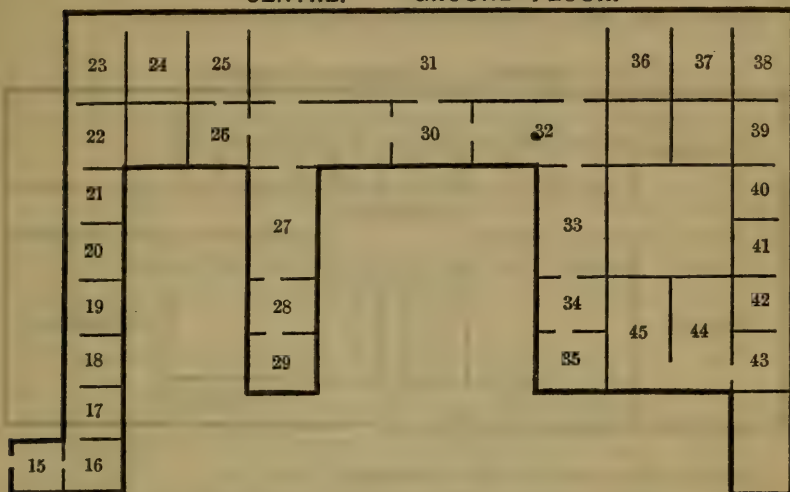
ROOM 13.—1561. Napoleon addressing his troops. 1565. Marriage of Napoleon with Marie Louise. 1564. Death of Marshal Lannes.

ROOM 14.—*Salle de Marengo*; Apartment of the Duchess of Bourbon. 1566. Crossing the Alps. 1568. Battle of Marengo. 1567. Crossing the Alps. Entering the HALL OF SCULPTURES, at the r. is a stairway leading to 4 rooms of \*Marine Views, below.

*Gallery of Sculptures.*—Eminent men of the Empire and Republic, from 1796-1814. Hoche, Leclerc (as Achilles), Napoleon, Cuvier, Champollion.

On the r. of this Hall is the Chamber of Deputies, occupied by the Government, 1872-1880.

## CENTRE. GROUND FLOOR.



ROOM 15.—Entrance from Cour des Princes.

ROOM 16.—*Busts*: Voltaire, Diderot, Rousseau.

ROOM 17.—Amireaux (Admirals) from 1270-1840.

Rooms 18-26 were the apartments of the children of Louis XIV.

ROOM 18.—Connétables. *Bed-chamber of the Duke of Berry*.

Rooms 19-25: Maréchaux (Marshals), over 300.

ROOM 19.—*Study of the Dauphiness*, time of Louis XV.

ROOM 20.—*Bed-chamber of the Dauphiness*, time of Louis XV.

ROOM 21.—*Bed-chamber of the Dauphin*, time of Louis XIV.

ROOM 22.—*Study of the Dauphin*, son of Louis XV.

ROOM 23.—*Study of the Dauphin*, under Louis XIV.; Marshal Villeroy arrested here, 1722.

ROOM 26.—*Salle des Rois*, 67 portraits from Clovis to Napoleon III. Many of the foregoing portraits, especially the earlier ones, are altogether imaginative. Bronze statue of Napoleon. Under Louis it was the apartment of the Great Master of the Wardrobe.

ROOM 27.—Occupied by the body guard of the Dauphin under Louis XV. and XVI.

Rooms 28 and 29.—Salles des Résidences Royales.

ROOM 30.—Vestibule of Louis XIII.

ROOM 31.—Gallery of Louis XIII. \*Battle of Rocroy. Statues of Royal families.

ROOMS **32-35**.—Plans of Battlefields.

ROOMS **36-41**.—Salles des Maréchaux. *Apartments of Mme. de Montespan.*

ROOM **41**.—*Bed-chamber of Mme. de Pompadour.*

ROOMS **42, 43**.—*Apartments of Mme. de Pompadour.*

N.WING. GROUND FLOOR.

Vestibule														
	46	47	48	49	50	51	52	53	54	55	56			
Sculptures.														
Chapel.					61		57						Theatre.	
					60		58							
	Salles des				59		Croisades.							

Entrance from the Cour de la Chapelle.

*Gallery of the History of France, from Charlemagne to Louis XV.*

*Rooms 46-56 devoted to Charlemagne and St. Louis.*

THE THEATRE was built by Louis XV. for Mme. de Pompadour; inaugurated on the marriage of Louis XVI. and Marie Antoinette, 1777. Twelve years later, Louis XVI. here gave a fête to the royal guards, during which the health of the royal family was drank with drawn swords, and the toast of France was received in silence. Three days after, Louis XVI. and Marie Antoinette were compelled by the mob to leave Versailles for Paris. They never returned, nor has Versailles since been a royal residence. From 1872-1880 this room was occupied as the Senate Chamber.

**\*\*SALLES DES CROISADES:** Rooms 57-61.

**\*ROOM 57.**—Battles of Ascalon and \*Beyrout. Coronation of Baldwin.

**\*ROOM 58.**—Louis IX. receiving Emissaries. Capture of Jerusalem.

**\*ROOM 59.**—Battles of Ptolemais, Rhodes, Malta, Toulouse. On the pillars, the armorial bearings of Fred. Barbarossa and Richard Cœur de Lion.

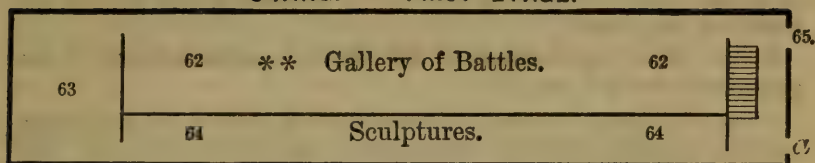
**ROOM 60.**—St. Bernard preaching the 2d Crusade; Ascalon.

**\*ROOM 61.**—Crusaders under Godfrey crossing the Bosphorus; Antioch; Taking Jerusalem.



FIRST FLOOR.

S.WING. FIRST ETAGE.



*a*, Entrance from the Cour des Princes. 65, Door to the centre.

Apartments of the Duc de Berri and the Prince and Princess of Conti.

ROOM **62**.—\*\*Gallery of Battles, 393 ft. in length. Busts of 80 eminent generals who fell in battle, with their names inscribed, near the windows.

ROOM **63**.—*Salle of 1830*; devoted to the history of the Revolution of 1830, in which are portraits of many celebrities of that time. At the farther end is the entrance to ROOM **64**.—*Hall of Sculptures*, containing 80 works of Pilon, Coysevox, Coustou, and Houdon. Near the entrance, at the r., is a stairway leading to the 2d floor.

**65**.—*Doorway* leading to the central building.

ROOM **66**.—Campaigns of 1792. Persons represented with the title and dress they then wore. *Centre*: Model of the Column of Boulogne. 2336. Battle of Jemmapes. 2335. Valmy. [Door at the rear leads to a suit of 7 water-color rooms. Sometimes closed.]

ROOM **67**.—Campaigns of 1777, 1792, and 1793.

ROOM **68**.—*Grand Cabinet of Mme. de Maintenon*. Campaigns of 1793–94. Battle of Fleurus. 2305. Taking of the Camp of Perulle. [Door at the rear leads to 3 small rooms of the Campaigns of 1794–96. Entrance also from *a*. Sometimes closed.]

ROOM **69**.—*Salle du Sacre: Ancient Chapel of Versailles*. \*\*2277. Coronation of Josephine, for which the artist received \$20,000. \*2278. Napoleon distributing Eagles. \*2276. Battle of Aboukir. *Centre*: \*Statue, Last Moments of Napoleon.

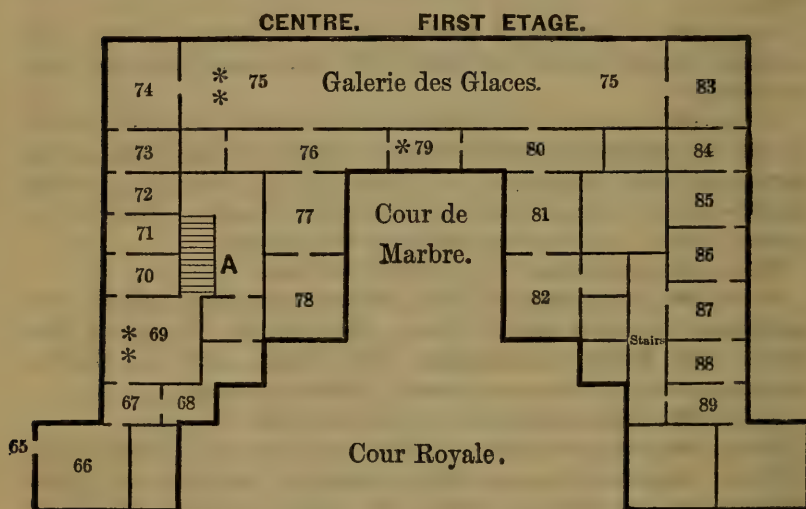
ROOM **70**.—*Queen's Guard-room*: Statue of Louis XV. 2166. The Dauphin and his Family. 2117. Marie Adelaide of Savoy. "On October 6. 1789, this room was invaded by the mob, armed with guns, sabres, and pikes, shouting 'Death to the queen.' Varicour, one of her guards, defended the door of the queen's apartment with his musket. He received a sabre blow on his hand; the mob disarmed him, dragged him to the Place d'Armes, and there decapitated him. It was in vain that a second guard, Durepaire, replaced him. A third, Miomandre de Sainte-Marie, opened the door, shouting to the ladies in waiting, 'Save

the queen.' Closing the door he parried a blow from a pike, but soon fell a victim to his devotion, which allowed time for the queen to flee to the apartments of the king, and for the National Guard to drive the mob from the palace."

**Room 71.**—*Antechamber of the Queen*: audience-room of the queens of Louis XV. and XVI.

"It was here the great dinner service was laid when the king and queen dined in public. On this occasion the ushers admitted any well-dressed person. This exhibition, a fatiguing one for the princes, was the delight of the country people."  
—*Mme. Campan*.

2109. Louis XIV. 2108. Philip of Anjou, King of Spain.



A, Entrance from Cour Royale. 65, Entrance from S. Wing. 89, Entrance from N. Wing.

**Room 72.**—*Salon de la Reine*: Drawing-room of Marie Antoinette.

**Room 73.**—*Bed-chamber of Marie Theresa, Marie Leczinska, and Marie Antoinette*, queens of Louis XIV., XV., and XVI. Queen M. Theresa and M. Leczinski died, and Louis XV. and Philip V. of Spain were born in this room. When the palace was attacked by the mob, in 1789, Marie Antoinette was in this chamber, and hearing the confusion in the guard-room, and the cry, "Save the queen!" escaped through the door at the rear to the apartments of the king. 2095. Marriage of Louis and Marie-Adelaide of Savoy. \*2096. Marie Leczinski. \*2097. Marie Antoinette.

**Room 74.**—*Salon de la Paix, The Queen's Card-room*, intended

as a counterpart to the Salon de la Guerre, at the opposite end of great hall. 6. Porphyry busts. \*View of the grounds.

ROOM 75.—*Galerie des Glaces*, 240 feet in length, decorated by le Brun, Coysevox, and van der Meulen, with scenes from the life of Louis XIV., named from the mirrors which cover the wall facing the windows. \*Fine views of the park and gardens. Upon the occasion of the marriage of the Duc de Bourgogne, in the time of Louis XIV., this salon was illuminated with 4,000 candles, and the ladies were robed in black velvet relieved with diamonds. The last grand ball given here by the French sovereigns, was opened by Napoleon and Queen Victoria, in 1855. In 1871, King Wm. of Prussia was here proclaimed Emperor of Germany.

ROOM 76.—*Salle de l'Œil de Bœuf* (bull's-eye), named from its oval window; waiting-room of the courtiers of Louis XIV. Bronze statue of Louis XIV.

ROOM 77.—*Dining-room*.

ROOM 78.—*Salle des Gardes*; ceiling of mottled marble color.

ROOM 79.—*Bed-chamber of Louis XIV.*, remaining nearly as when occupied by him. The bed is that upon which he died. Upon that occasion the first chamberlain announced the event from the balcony by exclaiming, "Le roi est mort," breaking his wand of office; and immediately taking another, he exclaimed "Vive le roi." On the l. of the bed is a wax portrait of the king. It was from the balcony of this room that Queen Marie Antoinette was compelled to present herself and the Dauphin, with Lafayette, to the mob, 1789.

ROOM 80.—*Salle du Conseil*. Council Chamber of Louis XIV. and likewise of Louis XV., and where Mme. du Berri, seated on the arm of his chair during council, threw a packet of unopened letters into the fire; and where Louis received Mirabeau's audacious reply to the king's message, dissolving the Assembly: "Go tell your master we are here by the will of the people, and we will go only by the force of bayonets." Fanciful clock, with Cupids striking the hours, cocks crowing, etc., made 1706.

ROOM 81.—*Bed-chamber of Louis XV.*, who died here, 1774.

ROOM 82.—*Apartment of Louis XIV.*; Council Chamber of Louis XV.

ROOM 83.—*Salon de la Guerre*, with pictures of the campaigns of Louis XIV. Six porphyry busts. \*View of the grounds. The decorations of this room and the Grand Gallery, representing Germany kneeling, Holland thunderstruck, and Spain terrified, "had no small share in irritating and leaguering all Europe against Louis XIV."

ROOM 84.—*Salon d'Apollon*, formerly *Salle du Trône*, where stood the silver throne of Louis XIV., which was sold, 1688, to raise money



after his disastrous campaigns. The three gilt rings of the canopy are still seen in the cornice, opp. the windows. Reception-room of foreign ambassadors in the time of Louis XIV. \*Ceiling paintings.

ROOM **85**.—*Salon de Mercure*. State bedroom, where the body of Louis XIV. lay in state eight days. 2074. Founding the Academy of Sciences.

ROOM **86**.—*Salon de Mars*. Gaming saloon, where Louis XIV. and queen "condescended to play with members of the Assembly." 2051. Louis XIV. at the age of ten (*over the mantel*).

ROOM **87**.—*Salon de Diane*: Billiard-room of Louis XIV. 2041. Portraits of Louis XIV. and queen. 2042. Queen of Louis XIV.

ROOM **88**.—*Salon de Venus*, where a collation was spread on reception days, and "each guest helped himself as he pleased."

ROOM **89**.—*Salon d'Abondance*. Siege of Fribourg, 1677.

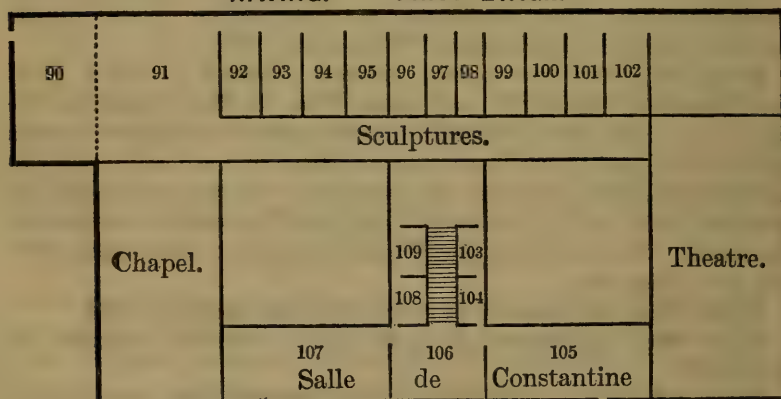
ROOM **90**.—*Salon d'Hercule*. The Passage of the Rhine; Louis XIV.; Pulpits of Bossuet and Massillon. *Ceiling*: Apotheosis of Hercules, *le Moyen*, 1736; one of the largest paintings in oil ever executed; 64 by 54 feet.

**91**.—*Vestibule*.

GALLERIE DE L'HISTOIRE DE FRANCE—Rooms **92** to **102**.

ROOM **92**.—*Room of the Duke of Berri*.

#### N.WING. FIRST ETAGE.



**102**.—*Staircase*: Statue of Louis XIV., *Houdon*.

GALLERIE DES SCULPTURES.—80 statues. \*Joan of Arc, by *Marie d'Orléans*; \*Duc d'Orléans, *Pradier*; Maréchal Bugeaud.

\*\*SALLE DE CONSTANTINE—Rooms **103** to **109**.

\*ROOM **103**.—*Room of the Duke of St. Simon*. 1948. Battle of Ivry.

\*ROOM 104.—1953. National Assembly taking the Oath, 1789.  
 \*1952. Napoleon dissolving the Council.

\*ROOM 105.—Campaigns of Italy and the Crimea.

\*\*ROOM 106.—Fourteen pictures by *H. Vernet*.

\*\*ROOM 107.—Taking of the Smalah of Abd-el-Kader (1843), 70 ft. by 16.

ROOM 108.—Crimean Campaigns.

ROOM 109.—Campaigns of Italy and the Crimea.

SECOND ÉTAGE comprises a large number of rooms, filled principally with portraits.

THE GARDENS in the rear of the palace are open to the public during the day. They remain in nearly the same stiff architectural style as when laid out by Le Notre.

To the *l.* is the Parterre du Midi, with greenhouses, an orangerie of 1,200 trees, Pièce d'Eau des Suisses, and a vegetable garden of 25 acres.

In front is the Parterre d'Eau, beyond which is the *Allée de Tapis Vert*, a broad plat of grass extending to the *Grand Canal*, which stretches a mile in a direct line to the west. On the Parterre, above the steps, are the oval fountains; *l.*, Point du Jour; *r.*, Diana. Below the steps is the \*Basin de Latone, with statues of Latona, Apollo, and Diana, and frogs and tortoises spouting water. Adjacent are numerous statues, the finest in the grounds. At the farther end of the *Tapis Vert*, near the Grand Canal, is the \*Fountain of Apollo, with statues of Apollo, nymphs, tritons, and dolphins. On either side are numerous smaller fountains, with groups of statuary.

On the *r.* is the Parterre du Nord, in which is the Allée d'Eau, with a cascade of 22 sections, in which are children pouring water from goblets. At the foot of the Allée is the \*Basin de Neptune, the largest in the grounds, with 5 bronze groups.

The Fountains Play (at a cost of about \$2,000 each time), during the summer, on Sunday afternoons from 4 to 5 o'clock; the smaller ones usually about once a month, the larger ones occasionally, of which due announcement is made in the daily papers. The various fountains play in succession, those in the Allée d'Eau and the Basin de Neptune being the last. Follow the crowd. Railway trains from Paris on these occasions every 5 or 10 minutes.

The GRAND and the PETIT TRIANONS. See *Trianon*, p. 382.

### Vienna.—The Belvedere Gallery.

A large and valuable collection of paintings, principally by the old masters. Open daily, ex. Mon., 10-4; Sun., 10-1; fee.

## FIRST FLOOR.

ITALIAN SCHOOL. *On the right.*ROOM 1. *To the right.*

9. Tamar and Judah, *Bassano*.  
 10. Gaston de Foix, *Palma, Vec.*  
 12. The Good Samaritan, *Bassano*.  
 \*6. Allegory, *Titian*.  
 22, 44. Portraits, *Tintoretto*.  
 23. Annunciation, *P. Veronese*.  
 34. Judith, *P. Veronese*.  
 \*16. Portrait, 29. Venetian Ambassador. \*19. The Samaritan Woman, *Tintoretto*.  
 47. Adoration, *Schiavone*.  
 53. Bearing the Cross, *Tintoretto*.  
 \*50. Virgin and Sts., *P. Veronese*.  
 \*52. Christ in the House of Jairus, *P. Veronese*.  
 \*48. Venetian Lady, *Titian*.

ROOM 2. *To the right.*

- \*2. The Visitation. 6. Virgin and Saints. 9. Venetian Lady. \*11, \*12. Portraits. 13. Lucretia, *Palma, Vec.*  
 \*7. St. Justinia, Martyr, *Moretto*.  
 \*8. Madonna and Sts., *Bonifazio*.  
 14. A Girl, *Palma, Vec.*  
 27. Giacomo Strada, *Titian*.  
 \*26. Judith, *Padovanino*.  
 \*39. Madonna and Saints. \*17. Diana and Callisto. \*40. Portrait. 29. Isabella d'Este. \*32. Entombment. \*19. Ecce Homo. 35. La Bella di Tiziano. \*36. Danaë; all by *Titian*.

63. Madonna and Saints, and  
 43. A Venus, *Gio. Bellini*.  
 58. Altar-piece, *Vivarini*. [*Basaiti*.]  
 62. Calling of James and John,  
 59. Allegorical Portrait, *Titian*.  
 56. John Baptist, *Bonifazio*.

ROOM 3. *To the right.*

1. Death of Joseph, *Maratta*.  
 9. Madonna, *Sassoferrato*.

- \*12. Madonna and Saints, *Peru-*  
 10. Market Scene, *Peti*. [*gino*.]  
 31. Madonna enthroned, *Perugino*.  
 33. Hagar returning, *Cortona*.  
 19. Baptism of Christ, *Perugino*.  
 27. "Madonna of the Rosary,"  
*Caravaggio*. [*phael*.]  
 \*\*55. "Madonna al Verde," *Ra-*  
 See Madonnas, No. 51, p. 224.  
 49. Venus, *Albani*.  
 56, 57. Battle-pieces, *Sal. Rosa*.  
 \*51. St. Margaret and the Dragon,  
*Romano*. [Francis.  
*Circular Room*: Bust of Emp.

ROOM 4. *To the right.*

3. Madonna, *del Sarto*.  
 9. Madon., "La Zingarella," *Cor-*  
 12. Herodias, *Luini*. [*reggio*.]  
 18. Holy Family, *Sodoma*.  
 \*23. Pietà, *del Sarto*? [*Allori*.]  
 \*20. Judith and Holofernes, *C.*  
 35. Magdalen, *Furini*.  
 \*29. Presentation, *Bartolommeo*.  
 36. Portrait, *Bigio*? [*zoli*.]  
 \*43. Madonna and Saints, *Goz-*

ROOM 5. *To the right.*

1. Ecce Homo, *Guido*.  
 3. Madonna, *Cignani*.  
 5. Cimon and Daughter, *Cignani*.  
 \*17. St. Francis, *Ag. Carracci*.  
 20. St. Francis, *Lud. Carracci*.  
 25. Madonna, *Guido*.  
 18. Madonna and Saints, *Francia?*  
 19. John Bap., *Guercino*.  
 31. Ecce Homo, *Guido*.  
 34. Martha and Mary, *Sirani*.

ROOM 6. *To the right.*

- \*10. Portrait, *Correggio*. [*racci*.]  
 \*12. Samaritan Woman, *An. Car-*  
 2. Venus and Cupid, *L. Carracci*.  
 \*22. Portrait, *Parmegiano*.  
 \*\*19. Jupiter and Io, *Correggio*.  
 See Io, p. 174.  
 21. Ganymede, *Correggio*.



25. *Ecce Homo*, *Correggio*.  
 \*28. *Fr. de' Medici*, *Bombelli*.  
 42-45, 47-50. Studies for the "Triumph of Julius Cæsar," *Mantegna*.

ROOM 7. *To the right.*

17. *St. Sebastian*, *Correggio*.  
 \*12. *Venetian Girl*, *Palma, Vec.*  
 \*13. *Inf. Marg. Teresa*. \*14. *His own Family*. 15. *Inf. Maria Teresa*. \*6. *Balt. Carlos*. 8. *Philip IV., Spain*; *Velasquez*.  
 7. *Adoration*, *Signorelli*.  
 2, 3. *Portraits*, *Tintoretto*.  
 24, 26. *Saints*, *Bonifazio*.  
 25. *Christ adored*; *Carpaccio*.  
 38. *A Warrior*, *Sal. Rosa*.  
 \*40. *An Idiot*, *Velasquez*.  
 \*44. *Michael and Fallen Angels*, *Giordano*.

49. *Venetian Lady*, *Palma, Vec.*  
 \*47. *Inf. Maria Teresa*, *Velasquez*.

NETHERLANDISH SCHOOL.

ROOM 1. *To the left.*

2. *Adam, Eve, and Abel*, *Champaigne*.  
 9. *At a Window*, *Hoogstraeten*.  
 11. *Old Man*, *Flinck*.  
 14, 15. *Fish*, *Es*.  
 27. *Boar-hunt*, *Snyders*.  
 20. *Composition*, *Fyt*.  
 \*21. *Birds*, *Hondecoeter*.

- 37, 53. *Sea pieces*, *Bakhuizen*.  
 38. *Portrait*. 28. *St. Paul*. 40. *Portrait*. \*42. *Himself at 45*.  
 45. *Himself in Age*; *Rembrandt*.

ROOM 2. *Landscapes.*

- 9, 16. *Neer*. \*29, 36. *J. Ruysdael*.  
 5, 8. *Moucheron*. 55. *Wynants*.

ROOM 3. *To the left.*

- \*2. *Madonna and Saints*. 45. *Portraits*. 8. *Virgin*. \*10. *Young Man in Armor*. 18. *Venus and Vulcan*. 24. *Countess von Solms*.  
 25. *John de Montfort*. 31.

- Christ Mocked*. 32. *Samson and Delilah*. 23. *Holy Family*.  
 34. *Magdalen*. 28. *Jesuit Scribani*; all by *van Dyck*.

35. *Dead Christ*, *Rubens*.

ROOM 4. *To the left.*

- \*1. *Loyola healing*. 2. *Assumption*. \*3. *Xavier working miracles*. 4, 5, 6. *Figures*. 7. *Boar-hunt*. \*8. *St. Ambrose resisting Theodosius the Gt.* \*10. *Four Quarters of the Globe*. 11. *His own Portrait at 60*. 13. *Pietà*. 16. *Cimon and Iphigenia*. 22. *Wife of Philip IV. of Spain*; all by *Rubens*.

*The White Cabinet* contains 29 flower pieces.

GREEN CABINET.

1. *Palace and Garden*, *van Deelen*.  
 9. *The Lace Maker*, *Metsu*.  
 \*14. *A Shop*, *Mieris*.  
 \*18. *The Doctor*, *Mieris*.  
 16. *Young Woman*, *Terburg?*  
 20, 52. *Old Woman*, *Dow*.  
 \*11. *Candle-light*, *Schalken*.  
 \*103-4. *Portraits*, *Denner*.  
 68. *Cathedral Interior*, *Neefs*.  
 97. *Landscape*, *Wouwerman*.  
 87. *Landscape*, *van de Velde*.  
 92. *Landscape*, *Berchem*.

ROOM 5.

1. *Retablo, 2 wings*. 3. *Children*.  
 7. *Feast of Venus*. 13. *Landscape*. 11. *Helen Fourment*. 21. *Holy Family*; all by *Rubens*.  
 25. *Madonna and Sts., Balen*.

ROOM 6. *To the left.*

3. *Peasant Wedding*. 5. *Sacrifice of Isaac*. 7. *Brigands pillaging*.  
 10. *Butcher Shop*. 15. *Interior*.  
 \*16. *Kermess*. 34. *A Gallery of Pictures*. 37. *Peasants dancing*; all by *Teniers, Yr.*

24. Village Fête, and 28. Soldiers pillaging, *Ryckaert*.

46. Candle-light, *Honthorst*.

\*51. Fête at Brussels, *Teniers*, Yr.

ROOM 7. To the left.

\*27. Dutch Feast, *Jordaens*.

32. Interior, *Steen*.

47. Mythological, *Jordaens*.

56. Four Elements, *Brueghel* and *Rottenhammer*.

II. FLOOR. *Early German and Modern.*

ROOM 1. To the left.

1. Madonna and Saints, *Mutina*.

\*5. Max. I., *Dürer*.

\*15. Persecution, *Dürer*.

\*27. Portrait, *Holbein*.

26, 28. Madonnas, *Dürer*.

23. Holy Family, *Schongauer*.

\*18. Trinity, *Dürer*.

58. Triptych, *Penez*.

47. Altar-piece, *German School*.

61. Jane Seymour, *Holbein*.

62. John Chambers, *Holbein*.

50. Life of Christ, *Burgkmair*.

71. Christ and Saints, *Cranach*.

78. Head of the Baptist, *Amberger*.

67, 68. Portraits, *Holbein*?

\*81. Triptych, *Weyden*.

82. Diptych, *Memling*.

83-85. Portraits, *Holbein*.

88, 94. Portraits, *Amberger*.

ROOM 2. To the left.

5. Triptych, by the *Master of the Death of the Virgin*.

6. Madonna, *Goes*.

12. Descent, *Memling*.

\*18. Madonna, *Weyden*?

22. St. Catherine, *Weyden*.

13. Leeuw, *van Eyck*.

9. Madonna, *Mabuse*.

24. Landscape, *Savery*.

\*42. Jodocus Vyds, *van Eyck*.

43. Portrait, *Pourbus*, Yr.

58. Pietà, *Haarlem*.

59. Panel, *Orley*.

66, 67. Portraits, *Schoorl*.

ROOM 3. To the left.

13, 14, 19, 28. *Pourbus*, Eld.

23, 24, 30. *Pourbus*, Yr.

20, 29. Portraits, *Moro*.

16, 17. Adam and Eve, *Floris*.

34. Cræsus and Solon, *Francken*.

61. Landscape, *Brueghel*.

65. Italian Fair, *after Callot*.

ROOM 4. Pictures unimportant.

\* View of the City and environs.

MODERN WORKS.

The four following rooms contain modern works. Among the most striking are: The Glacier of the Jungfrau; The Königssee; Romeo and Juliet; Kriemhild and Hagen beside the Corpse of Siegfried; Lake Nemi; Woman in an arm-chair; Christ calming the Storm; Peasants reposing; Forest Landscape; Capture of the consort of King Manfred.

GROUND FLOOR.

Hall. Bronze bust of Francis I. and of Maria Theresa. Several rooms of inferior pictures; Italian on r.; Dutch on l.

New buildings are now being erected on Ring Strasse, nearly opposite the Imperial Palace, to which this and other art collections will be removed. When arranged, these will constitute one of the most complete and extensive collections of art extant.

## PART III.—ROUTES.

### VARIOUS IMPORTANT ITEMS.

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**Custom-Houses.**—At customs examinations the traveller should have his keys ready, open his trunks, and leave the rest to the officers, and especially, make no ill comments or suggestions, however needless or rigid the examination.

**Railways.**—Tickets are not, as in America, good for any train and any time. The *bureau*, or office, is open 15 minutes prior to the departure of each train, when tickets can be purchased *for that train*. Luggage cannot be booked without presenting the ticket, and is not received within 5 min. of the time of departure; all of which necessitates expedition. The traveller should see that his luggage is correctly labelled. The laws are stringent in regard to entering or leaving a car in motion, and to walking on or across the track; and it should never be attempted.

If temporarily leaving the car, a package should be placed in the seat; luggage in the rack does not retain the place, nor the statement that it is engaged. It must be occupied by the traveller himself or his effects. The cars are not supplied with water, and the water at the stations should be taken with caution. To abate thirst, fruit is preferable. The railway restaurants, or *buffets*, are usually so unsatisfactory, that, for long rides, it is preferable to provide one's self with lunch.

*Sleeping-car berths* are usually obtainable only by those holding first-class tickets.

*Compartments* for ladies only, marked "*Dames Seules*," "*Für Damen*," may be found on all trains. Smoking is allowed in all compartments except those marked "smoking forbidden."

There are several grades of trains, with corresponding rates of speed and price: a *Fast Express*, at high speed and cost; on the Continent, usually 1st class only, and in some localities only at night; a *Day Express*, at less speed and price, 1st and 2d class; a *Fast Omnibus*, and a *Slow Omnibus* train, at about half the price and twice the time.



*Rate of Fares*: 1st class, in England about 4 cts. per mile; on the Continent,  $3\frac{1}{2}$ ; 2d class, one-fourth less.

*No luggage* is carried free in Belgium, Holland, Switzerland, or Italy. Luggage is surrendered only upon production of the luggage-ticket; and when once booked cannot be recovered, even with the luggage-ticket, until it reaches its destination. If luggage is lost, indemnity can be claimed. As a rule, the traveller should keep his luggage with him. If sent beyond the frontier, unless the keys are forwarded with the luggage, it is liable to detention at the boundary for customs examination. In forwarding by express, bear in mind that the *Grande Vitesse* is moderately expeditious and costly; that the *Petite Vitesse* is cheap, but astonishingly slow, requiring 7 full days from London to Paris, and 10 from Paris to Geneva, and corresponding time elsewhere.

In forwarding, always direct in care of the hotel or house where it is to be delivered, giving the street and number, and securely affixing the label.

**Hotels.**—The traveller should decide upon his hotel before the termination of his railway journey, and upon alighting, call a cabman, show him his luggage, and direct him to drive to the hotel as if he were entirely familiar with the place.

It is advisable, under all circumstances, to agree upon the price of a room before its occupancy, and to call for one's bill, and insist upon its presentation, at least six hours before departure. If leaving in the morning, it should be adjusted the evening prior. In England, light and toilet soap are included in the charge for room. On the Continent, both these items are extras, if furnished. Wine is frequently included in the dinner at pensions, rarely, however, at hotels. All extras are usually at exorbitant charges.

In European hotels the rooms upon the lower floors are arranged in suites of a parlor with one or two bedrooms attached. Sleeping rooms without parlors are upon the upper floors. Of these, the most commodious are intended for two occupants—in Great Britain with one very broad bed; on the Continent, with two single beds. The rooms intended for one person only, are less desirable, both as to size and location. Upon leaving the room the door should be locked and the key placed upon the "key board," as in that case, and in *that only*, the proprietor becomes

responsible for the safety of the room. On the Continent it is the custom to be particularly prompt at *table d'hôte*. For list of hotels, see *Hotels*.

**Minor Finances.**—Be wary of hotel extras. In the shops never pay for goods until delivered. Never order goods to be forwarded after having left, unless fully knowing the house and the goods.

**In the Galleries** and other places of public resort, it is observable that visitors seldom indulge in *audible* conversation or reading of the Guide Book, or in decisive criticism. Nor is it judicious to comment upon foreign life and manners, under the supposition that the foreigners present are ignorant of the English language. Care has also to be exercised against that undue loudness of voice, which continued riding in cars unavoidably induces. It will be noticed that cultured Europeans usually converse in public places in a decided undertone.

**The Concierge.**—At the entrance of European hotels will always be found a *Concierge*, whose business it is to give information to guests, receive packages, deliver messages, exchange money, furnish stamps, etc., etc., whose compensation is derived solely from the payment received from these small but in valuable services. It is usual to give a sou or two for each of these little attentions, and a half-franc for an errand on the street. It is entirely proper to decline these services if one does not wish to pay for them.

**Pourboire.**—This term designates the wages of certain classes of servants on the Continent, who receive no pay other than the voluntary contributions of those they serve. The usual rates are, to drivers, 4 sous for the course or per hour; to waiters in cafés or restaurants, 2 sous each person. But, besides these, will be found everywhere, persons desirous of rendering attention. A stranger is largely dependent upon these minor services. A man is ready to take packages whilst one steps into the car or cab, or to hold an umbrella if it rains, to show the way through a crooked street or to a building, to get some change and see that it is correct. At the theatres, women ushers will be found ready to open the doors, point out the seats, take the shawls, overcoats, etc., and bring a small footstool for the lady. All these

persons expect a penny or two for their services. It is the recognized courtesy of the country to promptly reward these attentions if accepted or permitted.

**Brevities.**—The water will usually be found safe for drinking. In some localities, however, tea, coffee, wine, or beer is preferable. The traveler should have a small quantity of the medicines he is accustomed to use, brandy included, even though he never uses it; it will obviate borrowing. Outside pockets should be dispensed with.

Do not attempt too much. 'Tired seeing is of no worth. Avoid fatigue. Better lose a part of to-day than the whole of to-morrow. Be not over enthusiastic in letter-writing; after a day of sight-seeing, the night is best spent in sleep. In travel, "an ounce of prevention is worth a pound of cure."

**Carriages.**—Throughout Great Britain the tariff of fares is usually posted in every public cab or carriage. On the Continent, drivers are usually required to have a printed tariff of the legal fares, and to produce it whenever demanded. In England the driver is entitled to exact tariff rates, and no more; in France and Italy, and generally on the Continent, to a gratuity of 2 or 3 sous each person. This additional payment, called *pourboire*, should never be omitted, as it is the driver's legal right, and, in some instances, his only compensation.

Before entering a carriage, the traveller should distinctly state whether he wishes it by *the course* or *the hour*. He should also have the requisite change ready, as the driver is not required to furnish change, and if detained for that purpose, he is, in London and in many other localities, entitled to fifteen minutes extra.

*By the course* means to a specified place without stopping, the driver having the right to select his own route. If stopped on the way, the ride then counts two courses and double charges.

If proposing to go outside the walls or the city limits, a distinct bargain should be made, inasmuch as the tariff rates prevail only within the city, and, once outside, the traveller is left without protection against excessive charges. Also, for the same reasons, caution should be taken that in ordinary rides the driver should not be allowed to pass beyond the gates.

*Night rates*, i.e., after 10 or 11 o'clock, are about one-fourth higher than during the day.



Carriages ordered from the stable are much dearer than when taken from the public stand.

Always note the number of the carriage as a means of protection in case of any loss or irregularity.

The usual rates will be found to be exceedingly moderate, being about 25 to 40 cts. for one or two persons, for not exceeding two miles; and not more than 50 cts. for four persons.

Over-charging sometimes occurs, but less frequently than Americans have been led to believe. Much of the so-called over-charging arises from the demand for *pourboire*, which the American has omitted either from forgetfulness, or from not knowing that paying tariff rates does not meet the legitimate charges.

In case of disagreement, in England, refer to a policeman; on the Continent, to the landlord; and in either case have no words or dispute with the driver.

If wishing a stylish turnout for Hyde Park, the Bois de Boulogne, or similar fashionable locality, inquire the cost before ordering a carriage in livery.

In the following schedule the quotations given are for the day fares for one-horse vehicles, within the city limits, taken from the public stands. Conveyances with two horses are about one half, or more, additional. One-horse carriages are designated, in London, *cabs* ("four-wheelers"), and *hansoms*; in Germany and Russia, *Droschke* (dros'-ky); Belgium, *vigilante*; France, *voiture*; Italy, *carrozza*, or *botti*.

(1-2), (3-4), indicate the number of persons;  $\frac{1}{4}$ ,  $\frac{1}{2}$ , h., parts of the hour. The price is given in the money of the country. C., course; h., hour. The tariff is often intricate.

### Carriage Tariff.

Amsterdam.—C. (1-3) 80c.; 1 h., 1.20 g. Stations to Dam (1-3) 65c.; (4) 80c.

Antwerp.—C. (1-4) 1.50 fr.; 1 h. (1-4) 1.50 fr.; extra half hour, 75c.

Berlin.—(1-2)  $\frac{1}{4}$  h., 60 pf.;  $\frac{1}{2}$  h., 1 mk.; (3-4) 80 pf. First class carriage about double.

Bologna.—C. (1-2) 75c.; 1 h., 1.50 fr.; extra h., 1 fr. Station to hotel 1 fr.

Brussels.—C. (1-2) for first  $\frac{1}{2}$  h., 1 fr.; each add.  $\frac{1}{4}$  h., 40c. Fiacre, 2 horses,  $\frac{1}{2}$  h., 2 frs.

Cologne.—C. (1) 60 pf.; (2) 75 pf.; (3) 1 mk.; (4) 1.25 mk.:  $\frac{1}{2}$  h. (1-2) 1 mk.; (3-4) 1 $\frac{1}{2}$  mks.

Copenhagen.—C. (1-2) 1 mk. Cabs for 2 persons only. Fiacres dearer.

Dresden.—C. (1, 2, 3, 4) 50, 60, 80, 90 pf.;  $\frac{1}{2}$  h., 60, 70, 90, 1 mk. Two horses, h., 4 mks.

- Dublin.—C. (1-2) 6d., (3-4) 1 sh.; 1 h. (1-2) 1½ sh., (3-4) 2 sh.; extra ⅙ h., 6d., and 1 sh.
- Edinburgh.—C. (1-4) 1 sh. each, 1 ml.; 6d. extra ½ ml.; 1 h., 2 sh.; extra ¼ h., 6d.
- Florence.—C. (1-1) 80c.; ⅙ h., 1.30 fr.; extra ⅙ h., 70c. Station to hotel, 1 fr.
- Frankfort.—C. (1-2) 50 pf.; (3-4) 70 pf.; 1 h. (1-2) 1.70 mk., (3-4) 2.10 mk. Sta., to hotel, 90 pf.
- Geneva.—C. (1-2) 1.50 fr.; (3-4) 2.50 fr.; 1 h. (1-4), 2.50 fr. Sta. to hotel, 30c. by omnibus.
- Genoa.—C. (1-2) 1 fr.; 1 h., 1.50 fr.; extra ⅙ h., 75c.
- Glasgow.—C. (1-3) 1 ml., 1 sh.; extra ⅙ ml., 6d.; 1 h., 2 sh.; extra ⅙ ml., 1 sh.
- Hague.—Sta. to hotel (1-2) 60c., (3-4) 85c.; 1 h., 1 g. To Scheveningen (1-4) 2 g.
- Hamburg.—C. (1-2) 80 pf.; (3-4) 1 mk.; 1 h., 1.50 mk. Tariff complicated.
- Heidelberg.—C. (1, 2, 3, 4) 50, 90, 1.20, 1.50 mk.; 1 h. (1-4) 2.60 mks. To castle, 3 mks.
- Leipzig.—C. (1, 2, 3, 4) 50, 60, 80, 1 mk.; 1 h., 1, 1.25, 1.75, 2 mks. Sta. to hotel, 75 pf.
- Liverpool.—C. (1-4) 1 ml. or less, 1 sh.; extra ⅙ ml., 6d. Two-wheeler, two persons only.
- London within  $\left\{ \begin{array}{l} \text{Hansom (1-2) 1 sh.; extra ml., 6d.; 1 h., 2½ sh.; extra ¼ h., 8d.} \\ \text{2 ml. circle. } \left\{ \begin{array}{l} \text{Four-wheeler, cab, (1-2) 1 sh.; extra pers., 6d.; 1 h., 2 sh.; extra} \\ \text{¼ h., 6d.} \end{array} \right. \end{array} \right.$
- Lucerne.—(1-2) ¼ h., 80c.; (3-4) 1.20 fr.; 1 h., 2 and 3 frs.
- Lyons.—C. (1-4) 1.50 fr.; 1 h. (1-4) 2 frs. Omnibus, sta. to hotel, 50c.; luggage extra.
- Marseilles.—C. (1-4) 1.50 fr.; 1 h. (1-4) 2.25 frs. Sta. to hotel, 50c. to 1.50 fr.
- Milan.—C. (1-4) 1 fr.; ⅙ h., 1 fr. Sta. to hotel (1-4) 1.25 fr.
- Moscow.—C. (1-2) 15 cop.; 1 h. (1-2) 25 cop.; extra h., 15 cop.
- Munich.—¼ h. (1-2) 50 pf.; ⅙ h., 1 mk. Two horses, (1-4) double rates.
- Naples.—C. (1-2) 70c.; 1 h. (1-2) 1.50 fr.; extra h., 1.10 fr. Two horses, double rates.
- Paris.—C. (1-2) 1.50 frs.; (2-3) 2 frs. 1 h. (1-2) 2 frs.; (3-4) 2.50 frs.; extra 5 m. 20c.; 10 m., 35c., and pourboire.
- Petersburg.—C. (1-2) 15 cop.; 1 h. (1-2) 25 cop.; extra h., 10 cop.
- Prague.—C. (1-2) 40 kr.; extra ¼ h., 15 kr. Half day, 2½ fl.
- Rome.—C. (1-2) 80c.; 1 h. (1-2) 1.70 fr.; extra ¼ h., 45c. Two horses, double.
- Rotterdam.—C. (1-2) 60c.; 1 h., 1.20 g. Excursion, (6-8) 12 g. per day.
- Stockholm.—C. (1, 2, 3) 75 ore, 1, 2 kron.; 1 h. (1-2) 1 kron.; extra h., 50 ore.
- Turin.—C. (1-2) 1 fr.; 1 h. (1-2) 1.50 fr. Two horses, about double.
- Venice.—With one rower, first h., 1 fr.; extra h., 50c. Two rowers, double.
- Vienna.—First ¼ h., 50 kr.; extra ¼ h., 20 kr. Two horses, first h., 1 fl.; extra ¼ h. 50 kr.

Unless the traveller is familiar with the legal fares, coins, and language, it will be altogether safer, especially if there is luggage, to let the hotel porter pay the fare.

Note.—In the following tables it will be observed that the column on the left reads downward and that on the right reads upward for the train moving in the reverse direction.

# ROUTES.

**ABBREVIATIONS :** bfr., before reaching ; aft., after passing ; dst., distant ; nr., near by ; ml., mile ; m., minutes ; ru., ruin : n., north ; s., south ; e., east ; w., west ; r., right ; l., left ; cas., castle ; ch., church ; vil., village ; ×, cross ; ro., round ; sq., square ; \*, excellence ; \*\*, special excellence, or interest.

## Route No. 1. Queenstown—Cork—Dublin.

177 mls. ; 7 hrs. *Fares*, I. Cl., 29/6 ; II., 22/9.



12	1. Queenstown..	12	1. See Queenstown.
Mls. 2	2. Cork .....	165	2. See Cork. Long tunnel.
6	3. Blarney.....	159	3. On the e. ruins of Blarney Castle ; after-
	Rothduff.....		ward the ruins of Mourne Abbey.
21	4. Mallow June.....	144	4. On the Blackwater. June. for the Lakes of
28	5. Buttevant.....	137	Killarney. Modern castle on the river bank.
36	Charleville.....	129	5. Seat of Lord Doneraile. × × × the Arobeg.
	Kilmallock.....		Broken country.
48	Knocklong.....	117	6. June. for Limerick, 22 mls. dist.
	Emly .....		
55	6. Limerick June ....	107	



70	7. Dundrum .....	95	7. Seat of Lord Hawarden; magnificent park
78	8. Thurles .....	87	of 2,400 acres.
88	Templemore .....	79	8. Castle of the 12th cent.
99	9. Ballybrophy .....	66	9. Aft. Rock of Dunamase, on which are ruins
106	Mountrath .....	59	of cas. of Strongbow; destroyed by Cromwell.
114	Maryborough .....	51	10. × the Barrow.
122	10. Portarlington .....	41	11. Named from a monastery fndd. in 7th ct.
129	11. Monasterevan .....	36	12. Junc. for Waterford. Aft. extensive
135	12. Kildare Junc. ....	30	plain.
139	13. Newbridge .....	26	13. Aft. e. ru. of Colin Abbey, 1202.
146	Sallins .....	19	14. Celbridge Abbey. [Kilmainham.
154	14. Hazelhatch .....	11	15. With fine ro. tower. Aft. hospital of
161	15. Clondalkin .....	4	16. Great Southern and South Western Rail-
165	16. <b>Dublin</b> , Kg. br. Mls.		way Station, situated on the west margin of the
	" N. Wall		city. See <i>Dublin</i> . Several sta. for railways.

### Route No. 2. Dublin—Belfast.

113 mls.; 3 hrs. *Fares*, I. Cl., 20/; II., 15/.

Mls.	1. <b>Dublin</b> .....	113	1. See <i>Dublin</i> .
7	Portmarnock .....	106	2. Pop. 15,000. On the river Boyne; near
14	Rush .....	99	by was fought the celebrated battle of the
22	Balbriggan .....	91	Boyne, 1690, by which James II. finally lost his
27	Laytown .....	86	throne.
32	2. Drogheda .....	81	3. Pop. 12,000; noted as the place of coronation
47	Castlebellingham ..	65	and the residence of the last Irish king,
57	3. Dundalk .....	59	Edward Bruce, brother of Robert Bruce. Junc.
69	Bessbrook .....	44	for Enniskillen.
77	Poyntzpass .....	36	4. Junc. for Londonderry.
80	Scarva Junc. ....	33	5. Junc. for Antrim, Portrush, and Giant's
88	4. Portadown .....	25	Causeway.
99	Moirá .....	14	6. See <i>Belfast</i> . Trains to Larne, for <i>State</i>
105	5. Lisburn .....	8	<i>Line</i> Steamers, 1 hr.: to Londonderry, for
110	Balmoral .....	3	<i>Anchor Line</i> Steamers, 3 hours; to Portrush,
113	6. <b>Belfast</b> .....	Mls.	for Giant's Causeway, 2½ hrs. Stations on the
			opposite side of the city.

### Route No. 3A. Glasgow—Edinburgh (*via the Lakes*).

113 mls.; 12 hrs. *Fares*, I. Cl., 26/4; II. Cl., 20/4. (Coachman's fees extra.)

GLASGOW, *Dundas St. Station*. EDINBURGH, *Waverly Station*.

[A pleasanter but less expeditious route may be taken from Glasgow to Loch Lomond by steamer via the Clyde, Loch Long to Arrochar, thence to Tarbet, on Loch Lomond.]

Mls.	1. <b>Glasgow</b> .....	20	1. See <i>Glasgow</i> .
1	2. Cowlairs .....	19	2. Aft. pass through the grounds of Sir Arch.
4	3. Maryhill .....	16	Alison, the historian.
11	4. Kilpatrick .....	9	3. Forth and Clyde Canal. × the Kelvin,
16	5. Dumbarton .....	4	n. Garscube, seat of Sir Arch. Campbell,
17	Dalreoch .....	3	Bart.; s. Gartnavel, asylum for lunatics.
			4. Birthplace of St. Patrick.



West.

SCOTLAND.

East.

18	Renton.....	2
19	Alexandria.....	1
20	Balloch Sta. ....	
20	" Pier .....	
	<b>6. L. Lomond</b> ....	21
6	Balmaha.....	15
10	Luss.....	11
14	7. Rowardennan....	7
19	8. Tarbet.....	2
21	9. Inversnaid.....	4
4	10. Stronachlachar....	
	<b>11. L. Katrine</b> ...	6
6	12. Loch Pier.....	10
2	Trossachs Inn. ....	8
16	13. Callander.....	52
8	14. Doune.....	44
11	15. Dumblane.....	41
13	Bridge of Allan....	39
16	16. Stirling.....	36
18	17. Bannockburn.....	34
24	Larbert.....	28
	18. Grahamston.....	
30	Polmont Junc.....	22
32	Manuel.....	20
35	19. Linlithgow.....	17
40	Winchburgh.....	12
44	Ratho Junc.....	8
47	20. Gogar.....	5
49	Corstorphine.....	3
51	Haymarket.....	1
52	21. <b>Edinburgh</b> ...	Mls.

5. See *Dumbarton*.

6. On leaving the pier the boats usually bear to the east, leaving the islands upon the west. Inch Murrin (first isl.), is a deer park of the Duke of Montrose. Isls. Creeinch, Torinch, Clarinch, and Inch Calliach—isl. of women, from a former nunnery.

Pass of Balmaha; Inch Fad, long; Inch Cruin, round; both low, flat. Between the wooded Inch Connochan w. and Inch Tavanach e. are the Straits. The last large isl. e. Inch Lonaig, is a deer park of the Colquhouns.

7. Point of ascent of Ben Lomond (*beacon mountain*), 3,175 ft., at the base of which is Rob Roy's Prison; on the shore opposite is Inver-Douglas, or Glen Douglas; to the right of which, on the hill, is Fairies' Loch, a haunt of fairies.

8. Point of departure for Arrochar; on Loch Long, 2 mls. dist.; thence boat may be taken for Glasgow via Loch Long and the Clyde.

9. Take coaches for **Loch Katrine**; this is the "MacGregor's country" of Scott's "Rob Roy." Gen. Wolfe, the hero of Quebec, once commanded a fort at this point. A short distance above, on the shore, is Rob Roy's Cave,

where the "outlaw," as well as Bruce, took refuge; opp. is Benvoirlich, 3,160 ft. On the road to Loch Katrine, n. is Glengyle, the seat of the Macgregor; 3 mls. s. is Loch Arklet.

10. Steamer for **Loch Katrine**.

11. 8 miles in length; the stronghold of the MacGregors; s. side, about midway, is the gateway of the Glasgow Water Works, which tunnel the mountain 6,975 ft. Near the lower end of the lake is Ellen's Isle.

12. Take coach for **Callander**, passing the Trossachs; n. Ben A'an, 1,800; s. Loch Achray; Bridge of Turk; s. Loch Vennachar; s. Lochan-nan-Corp, or dead lake, from the drowning of a funeral party of 200 persons; Coilantogle Ford; Kilmahog Bridge; n. Ben Ledi—hill of God, 2,883 ft., scene of the Beltane Mysteries.

13. **Take rly.** for Stirling, Edinburgh, or Glasgow.

14. At the junction of the Teith and the Ardock. In the cas. resided the Earls of Monteith, the Dukes of Albany, the Regents during the captivity of James I. and Queens Margaret and Mary. 15. On the hills, the battle of Sheriffmuir, 1715.

16. See *Stirling*. 17. Scene of the great Scottish victory under Bruce, 1314.

18. Wallace defeated, 1298, by Ed. I.; 1746, Pr. Ch. Ed. defeated the Eng.

19. Cas. founded by Ed. I. of Eng.; captured and destroyed by Bruce; restored by David II.; made a royal residence by James I.; birthplace of Queen Mary; burned, 1746.

20. Battle between Cromwell and Leslie, 1650. 21. See *Edinburgh*.



# Route No. 3. Glasgow—Edinburgh (*direct*).

TRAINS EACH WAY NEARLY EVERY HOUR.

*Fares*, I. Cl., 5/6; II., 3/11. Return, I., 9/6; II., 7/.

**B. Glasgow, Central Station**, via Stepps, 4 mls.; Garnkirk, 6; Gartcosh, 7; Gartsherrie, 9; Coatbridge, 10; Whifflet, 11; Holytown, 13; Newarthill, 15; Bellside, 17; Shotts, 21; Fauldhouse, 25; Breich, 27; Westcalder, 31; Newpark, 33; Midcalder, 38; Currie Hill, 42; Kingsknowe, 44; Slateford, 45; EDINBURGH, *Princes St. Station*, 47 mls., 1½ hrs.

**C. Glasgow, College Station**, via Bellegrove, 1; Parkhead, 2; Shettleston, 3; Easterhouse, 5; Cuihill, 6; Airdrie, 11; Clarkston, 12; Caldercruix, 15; Forrestfield, 17; Westcraigs, 20; Armadale, 22; Bathgate, 25; Livingstone, 28; Uphall, 31; Drumshoreland, 32; Ratho, 34; thence via Route 3.A; 42 mls., 1¾ hrs.

**D. Glasgow, Queen St. Station**, via Cowlares, 1; Bishopbriggs, 2; Lenzie Junc., 5; Croy, 10, defeat of Pr. Ch. by royal troops, 1746; Castlecary, 14; Bonnybridge, 16; Falkirk, 20, defeat of Wallace by Ed. I., 1298; also battle between Pr. Ch. and royal army, 1746; Polmont Junc., 24; thence via Route 3.A; 46 mls., 2 hrs.

## Route No. 4. Glasgow—London (*London & N. W.*).

403 mls.; 10 hrs. *Fares*, I. Cl., 58/; II., 45/3.

GLASGOW, *Central Station*. LONDON, *Euston Station*.

Mls.	Glasgow.....	403
5	1. Garnkirk .....	
8	2. Coatbridge .....	395
12	3. Holytown .....	391
14	4. Motherwell .....	389
17	5. Wishaw .....	386
21	6. Carlisle .....	382
26	7. Cleghorn .....	377
30	8. Carstairs .....	373
37	9. Symington .....	366
40	10. Levenington .....	363
46	11. Abington .....	357
51	Elvanfoot .....	352
63	12. Beattock .....	340
68	Wamphray .....	335
71	Dinwoodie .....	332
74	Nethercleugh .....	329
77	13. Lockerbie .....	326
82	14. Ecclefechan .....	321
86	15. Kirtlebridge .....	317
90	16. Kirkpatrick .....	313
94	17. Gretna .....	309
99	18. Rockcliffe .....	304
103	19. Carlisle .....	300
110	Southwaite .....	293
120	20. Penrith .....	283
125	21. Clifton .....	278

1. Mfg of fire-clay. Bedlay, seat of the Earls of Kilmarnock—several small lakes.

2. Numerous iron furnaces. Junc. for North of Scotland.

3. x the N. Calder, x the S. Calder. Iron and coal district.

4. Junc. for Ayrshire—the land of Burns. Cleland House, seat of the Earl of Stair.

5. Seat of Lord Belhaven; x the ravine of Garion Gill. Mauldslie cas. Numerous elegant mansions. Great coal and iron district. Gorge of Jock's Gill.

6. Aft. 1 ml. is Halibar Tower of the Douglasses and Lockharts.

7. Seat of Sir Norman Lockhart. Craiglockhart cas., r.; x the Mouse Water.

8. *Stop 3 m.* Junc. for Edinburgh.

9. On the Tinto, 2,312 ft. high, is a cairn with ru. of Druid circles, camps, etc.

10. Ancient patrimony of the wife of Wallace; x the Duneaton Water.

133	Shap .....	270	11. r. Arborg Hill crowned by Druid Temple,
140	Tebay Junc. ....	263	r. Crawford cas. 12. x the Silver Annan.
154	22. Oxenholme Junc. .	249	13. Junc. for Portpatrick and Belfast. Has
167	Carnforth. ....	236	the most noted Lamb Fairs in Scotland. Birth-
171	23. Lancaster. ....	232	place of Robert Burns; x the Milk Water.
178	24. Garstang. ....	219	14. Cas. of Hoddam of the Bruces, nr.; e.
193	25. Preston. ....	210	Brunswick Hill, important Rom. fortress. Birth-
199	Euxton. ....	204	place of Thomas Carlyle; rly. along the valley
209	26. Wigan. ....	194	of the Annan.
221	27. Warrington. ....	182	
403	<b>London</b> .....	Mls.	

15. Scene of Wordsworth's ballad of "Fair Helen of Kirkconnel Lee."  
 16. Battle between the Eng. and Scotch, 1483.  
 17. On the border; noted for runaway marriages; x the Sark; x the Esk.  
 18. w. View of Solway Firth, 30 mls. to the sea; x the Eden.  
 19. *Stop 5 m.*; destroyed by the Danes; cas. built by Wm. Rufus.  
 20. 6 mls. n. e., is a Druid Circle, 115 yds. in diam., of 67 stones, known as Long Meg and her daughters—largest, 5 ft. in diam. and 18 ft. high.  
 21. Battle of the Pretender, 1745.  
 22. Junc. for Windermere and the Eng. Lakes, 10 mls. dist.; x the Mint; near Lancaster x the Lune.  
 23. Cas. on site of Rom. fort, rebuilt by John o'Gaunt.  
 24. On the Wyer; Greenhalgh cas., r.  
 25. *Stop 20 m.* for dinner (Priest's Town); on the Ribble; taken and burned by Bruce, 1323. Birthplace of Arkwright.  
 26. *Stop 5 m.* Junc. for Liverpool. King Arthur defeated Saxons.  
 27. *Stop 5 m.* Junc. for Liverpool.  
 From Warrington to London. See *Route No. 7.*

## Edinburgh—London (*Lond. & N. W.*), 400 mls.; 10 hrs.

### EDINBURGH, *Princes St. Station.*

Edinburgh to Carstairs, 28 mls.; thence see *Note No. 8* above.

## Route No. 5. Edinburgh—London. (*Midland.*)

403 mls.; 11 hrs. *Fares*, I. Cl., 57/6; III., 32/8.

EDINBURGH, *Waverly Station.* LONDON, *St. Pancras Station.*

Mls.	<b>Edinburgh</b> .....	403	1. x the Esk; Newbattle Abbey, Dalhousie
	Portobello .....		cas., and Cockspur Ho., nr.
8	1. Dalhousie. ....	395	2. Newbyres cas. r.; Oxenford cas. Passing
12	2. Gorebridge .....	391	Fushiebridge sta., 13 mls., Armiston Ho.;
16	3. Tynehead. ....	387	Borthwick cas., residence of Queen Mary and
27	Stow .....	376	Bothwell, whence she escaped disguised as a
33	4. Galashiels Junc. .	370	man. Catcune cas., Crichton cas.
37	5. Melrose. ....	366	
45	Belses .....	358	
48	Hassendean. ....	355	

52	6. Hawick.....	351	3. x the Tyne.
56	Stobs.....	347	
59	Shankend.....	344	4. <i>Stop 5 m.</i> Thirlestone cas., on site of one
65	Riccarton.....	338	built by Ed. I.
74	Newcastleton.....	329	
77	7. Kershope Foot....	326	5. Sta. for Abbotsford and Dryburgh. See
84	Riddings Junc.....	319	<i>Melrose.</i>
88	Longtown.....	315	
	8. Carlisle.....		6. Scenery of the "Lay of the Last Minstrel."
	Lazonby.....		7. Scottish frontier.
	Longwathby.....		
	New Biggin.....		8. <i>Stop 5 m.</i> ; destroyed by the Danes; cas.
	Kirkby Stephen....		built by Wm. Rufus.
	Hawes Junc.....		
	Horton.....		9. <i>Stop 8 m.</i>
164	Settle.....	239	
173	Bell Busk.....	230	10. <i>Stop 5 m.</i> ; on the Aire. Extensive mfg
179	9. Skipton.....	224	of linens and woollens. Birthplace of Dr.
191	Bingley.....	212	Priestly; x the Calder.
195	Shipley.....	208	
205	10. Leeds.....	198	11. On the Sheaf and Don. Mfg of iron; cas.
215	Normanton.....	188	built by Henry VIII.; destroyed by the Parl.
	Royston.....		army.
	Swinton Junc.....		
	Masbro'.....		12. Beauchief Abbey, r., founded, 1163, in
230	11. Sheffield.....	173	expiation of the murder of Becket.
	12. Dronfield.....		
	Chesterfield.....		13. <i>Stop 4 m.</i> Rom. town, taken by the
	Codnor.....		Danes 874, recovered by Ethelfleda, dau. of
	Trent.....		Alfred. Richard III. buried here. Abbey, r.
295	Loughborough.....	108	nr., 1143, in which Card. Wolsey died in 1530.
304	13. Leicester.....	99	
307	Wigston Junc.....	96	14. On the Ouse. It was in the jail in this
310	Market Harbo'....	83	place that Bunyan wrote his "Pilgrim's Prog-
	Kettering.....		ress."
	Wellingbro'.....		15. Queen Catherine. resided here when
	Sharnbrook.....		Cranmer pronounced her sentence of divorce.
358	14. Bedford.....	45	
366	15. Ampthill.....	37	16. Supposed to have been founded by the
371	Harlington.....	32	Britons prior to London.
377	Luton.....	26	
	16. St. Albans.....		
	Elstree.....		
	Hendon.....	8	
403	<b>London</b> .....	Mls.	

**Route No. 6. Edinburgh—London. (Gt. Northern.)**

396 mls.; 9 hrs. *Fares*, I. Cl., 57/6; II., 44/9.

**EDINBURGH**, Waverly Station. **LONDON**, King's Cross Station.

Mls.	1. <b>Edinburgh</b> ...	396	1. Soon after leaving the city pass Portobello
9	2. Prestonpans.....	387	Junc. and the Links, a barren territory, where
13	3. Longniddry Junc..		Cromwell encamped after the battle of Dunbar,
	Drem Junc.....		1650.
29	4. Dunbar.....		x the Pinkie, on the banks of which the
	Reston Junc.....		Scots met with a disastrous rout from the Eng-
57	5. Berwick.....	339	



72	Belford .....	320
86	6. Alnwick .....	
106	Morpeth .....	287
	Killingworth .....	
124	7. <b>Newcastle</b> .....	272
	Birtley .....	
140	8. Durham .....	256
	Darlington .....	
178	N. Allerton .....	218
	Thirsk Junc. ....	
	Pilmoor Junc. ....	
	Shipton .....	
208	York .....	188
	Selby .....	
240	9. Doncaster .....	156
257	10. Retford .....	139
276	11. Newark .....	120
290	12. Grantham .....	106
320	13. Peterbro' .....	76
	Huntingdon .....	
356	Biggleswade .....	40
371	14. Welwyn .....	25
376	Hatfield .....	20
396	15. <b>London</b> .....	Mls.

lish, 1547; r. dist., is Carbery Hill, where Queen Mary surrendered to the lords, 1567.

2. So called from the pans used in making salt. Aft. is the battlefield of Prestonpans, in which the Eng. were defeated by Pr. Ch. Ed., the Young Pretender, 1745.

3. John Knox born at Haddington, 4 mls. dist.

4. "A small town, standing high and windy, looking over its herring-boats." In the rear, the ruins of Dunbar cas., where Queen Mary sought refuge after the death of Darnley, and a few days before her surrender at Carbery Hill. Aft. 1 ml. × the Broxbourne, memorable for the battle of Dunbar, in which the Scots were signally defeated by Cromwell, 1650. \*\* Sea views.

5. Station occupies the site of an ancient cas.; × the Tweed on an elevated viaduct; boundary

line between Eng. and Scot; pop., 13,000.

6. Noted for its Castle and Abbey. 7. See *Newcastle*.

8. On an eminence nearly surrounded by the Wear; dates from the 10th cent. Possesses one of the most magnificent cathedrals of England. Cath. and cas. are both within 5 m. of the station.

9. *Don castra* of the Romans, one of the most delightfully clean and inviting towns of England.

10. Junc. of line to Liverpool.

11. Ruins of the cas. in which King John died, 1216.

12. In the cathedral were buried Queen Catherine and Mary Queen of Scots; the latter was afterward removed to Westminster. × the Nen.

13. On the Ouse. Pop., 5,060. Birthplace of Oliver Cromwell.

14. In the ch. is buried Young, the author of "Night Thoughts." At H. is Hatfield House, once the residence of Pr. Ed. VI.; also of Elizabeth, in the reign of Mary; Ch. I. was here a prisoner; now the seat of the Marquis of Salisbury.

15. *King's Cross Station*.

## Route No. 7. Liverpool—London. (*Lond. and N. W.*)

202 mls.; 5 hrs. *Fares*, I. Cl., 29/; II., 21/9.

LIVERPOOL, *Lime St. Station*. LONDON, *Euston Station*.

Mls.	1. <b>Liverpool</b> .....	202
3	2. Broad Green .....	199
5	3. Roby .....	197
6	Huyton .....	196
10	Lea Green .....	192
11	4. St. Helen's Junc. ..	191
15	5. Warrington Junc. ..	187

1. Some trains proceed via St. Helen's Junc to Warrington; others via Runcorn to Hartford, thence via same route.

2. w. Seat of the Marquis of Salisbury; e., seat of the Earl of Sefton.

3. n. Knowsley Park of the Earl of Derby.

201	6. Warrington. ....	182
28	Moore .....	179
33	Hartford. ....	169
37	Winsford .....	165
44	7. Crewe .....	158
55	Whitmore. ....	147
69	8. Stafford .....	133
78	Rugeley .....	124
86	9. Lichfield. ....	116
92	10. Tamworth .....	110
100	11. Atherstone .....	102
105	12. Nuneaton .....	97
111	Shilton .....	91
120	13. Rugby .....	82
133	14. Weedon .....	69
139	Blisworth .....	63
150	15. Wolverton .....	52
156	16. Bletchley .....	46
162	17. Leighton .....	40
166	Cheddington .....	36
171	18. Tring .....	31
175	19. Berkhamsted ....	27
185	20. Watford .....	17
191	21. Harrow .....	11
202	<b>London</b> .....	<b>Mls.</b>

4. x Sankey Viaduct.
5. Junc. with main line for Glasgow.
6. From **Warrington to Glasgow**,  
See *Route No. 4*.
7. *Stop 5 m.* Junc. for Liverpool. Buffet.
8. On the Sow: pop. 22,000. Birthplace of  
Isaac Walton; x the Sow.
9. \*\* Cathedral; 3 towers; central 258 ft.  
Birthplace of Dr. Sam. Johnson. School,  
founded by Ed. IV., in which Addison, Dr.  
Johnson, and Garrick were educated; x the  
Tame.
10. Cas. founded by Ethelfleda, daughter of  
Alfred the Gt.
11. Camp of Richmond previous to the battle  
of Bosworth Field.
12. Ruins of an abbey destroyed by Cromwell.
13. Celebrated school founded in time of  
Elizabeth; cas. in time of Stephen. Residence

of Addison; x the Oxford  
canal; Kilsby tunnel,  $1\frac{1}{4}$  ml.

14. Stowehill tunnel, 1,500  
ft.

15. Buffet; bfr. x viaduct  
660 ft.

16. Linsdale tunnel, 870 ft.

17. Mentmore, nr., residence  
of Baron Rothschild.

18. Park House, built by  
Chas. II. for Nell Gwynne;  
North Church tunnel, 1,080 ft.

19. Cas., r. of the kings of  
Mercia. Birthplace of Cowper.

20. Watford tunnel,  $1\frac{1}{4}$  ml.

21. On a height; school at  
which Byron and Peel were  
educated. Primrose Hill, tun-  
nel,  $\frac{1}{2}$  ml.



ENVIRONS OF LIVERPOOL.

## Route No. 8. Liverpool—London. (*Midland.*)

LIVERPOOL, *Central Station*. 210 mls.; 5 to 7 hours, via  
Warrington, to Trent; thence via *Route No. 5*.

# Route No. 9. Liverpool—London. (*Gt. Western.*)

197 mls.; 5 hrs. *Fares*, I. Cl., 29/; II., 21/9.

LIVERPOOL, *Landing Stage*. LONDON, *Paddington Station*.

Mls.	1. <b>Liverpool</b> .....	197
2	2. Birkenhead .....	195
6	3. Bromborough .....	191
12	4. Chester .....	185
16	5. Wrexham .....	181
26	6. Ruabon .....	171
32	7. Cefn .....	165
34	8. Chirk .....	163
38	9. Presesqueene .....	159
40	10. Whittington .....	157
56	11. Shrewsbury .....	141
66	12. Wellington .....	131
72	13. Wolverhampton .....	125
77	14. Wednesbury .....	120
83	15. Birmingham .....	114
95	16. Knowle .....	102
104	17. Hatton .....	93
106	18. Warwick .....	91
121	19. Leamington .....	76
142	20. Compton .....	55
159	21. Banbury .....	38
171	22. Oxford .....	26
176	23. Didcot .....	21
184	24. Reading .....	13
188	25. Maidenhead .....	9
190	26. Slough .....	7
192	27. W. Drayton .....	5
197	28. Southall .....	
	29. Hanwell .....	
	30. Ealing .....	
	<b>London</b> .....	Mls.

1. See *Liverpool*. Ferry from the Landing Stage to Birkenhead, across the Mersey.

2. Pop. 66,000. 3. × the Dee.

4. *Stop 8 m.*; old Rom. town; walls still remain. × the Dee; × Pulford Brook (21 mls.); × the Alun (24 mls.).

5. \* *Scenery*.

6. Ellesmere Canal Viaduct across the Dee,

7. \* *Scenery*. 8. × the Ceiriog.

9. Cas., r. home of "Dick Whittington;" × the Llanymynech. Rednall sta.; × the Perry.

10. *Stop 5 m.*; in the time of Alfred was one of the chief cities of the kingdom. Cas. built in time of Wm.; Ed. I. resided here, 1277; Parliament met here, 1293, also 1397. Hotspur defeated by Henry IV., 1403.

11. *Stop 5 m.*

12. *Stop 5 m.*; on the Rea; pop. 400,000. Rom. *Bremenium*.

13. Junc. for Stratford-on-Avon.

14. On the Avon; cas. founded by Ethelfleda; now occupied by the Earl of Warwick (war-ik).

15. On the Leam; one of the most beautiful towns in England, and a popular watering-place.

16. Noted for its "Hot cross buns" and cheese.

17. *Stop 5 m.* See *Oxford*. Aft. ×, ×, and along the Thames.

18. Junc. for Bristol; sometimes change cars. Birthplace of Laud; Benedictine Abbey, r., founded by Henry I., 1112; × the Loddon.

19. \* Viaduct over the Thames, 13 arches. At the Greyhound Inn, Ch. I. took leave of his family.

20. Junc. for Windsor. Observatory where Herschel erected his great telescope. s. Eton College; n. Gray's "churchyard," also residence of Wm. Penn, at Stoke Pogis, 3 mls.

21. s., nr. cas., r. seat of Bolingbroke; also near Egham is Runnymede, where King John was forced to sign the Magna Charta.

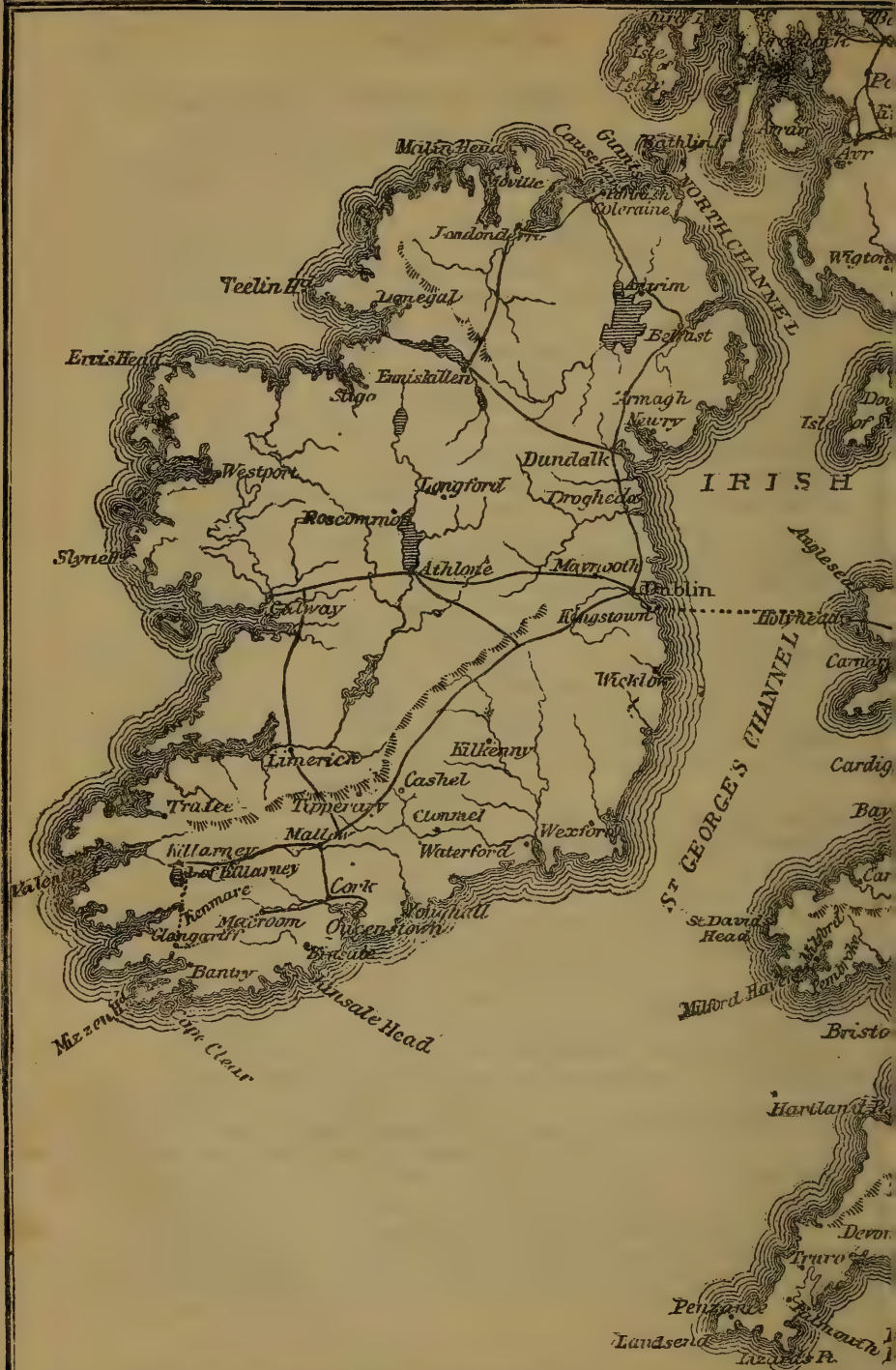
22. s., nr. Hounslow—scene of the tournament preparatory to the demand for the Magna Charta. Encampment of Army of Ch. I.

23. 3 mls., s., Brentford, defeat of the Danes by Ed. Ironside, 1016.

24. Wharcliffe Viaduct, 900 ft. Middlesex Lunatic Asylum, s. Near London is Kensal Green Cemetery—tombs of two daughters of Sir Walter Scott, Sidney Smith, Tom Hood, and Hume.













**Route No. 10 A. London—Antwerp (*By Steamer*).***Fare*, I. Cl., 24/. 18 hrs.From **London**, St. Katherine's Wharf; Sun., Tu., Sat.From **Antwerp**, Tu., W., F. Departures usually about noon.**Route No. 10 B. London—Antwerp—Rotterdam; daily.**

Railway to Harwich (har-itch), 70 mls., thence by steamer. I. Cl. 26/.

From **London**, Bishopsgate Sta., 7 p.m. Arr. Ant., 10 a.m.; Rot., 9 a.m.From **Antwerp**, 4 p.m. (winter, 1). Arr. Lond., 7 a.m.; winter, 5 a.m.From **Rotterdam**, 6 p.m. (winter, 2). Arr. Lond., 7 a.m.; winter, 5 a.m.**Route No. 10 C. London—Antwerp (*Via Flushing*), daily.***Fare*, I. Cl., 29/. 16 hrs.

Rly. to Queenboro; steamer to Flushing; rly. to Antwerp.

From **London**, Holborn and Ludgate Hill Stations, about 8 p.m.From **Antwerp**, rly. to Flushing; thence by steamer about 6 p.m.**Route No. 11. London—Brussels (*Via Ostend*), twice daily,**a.m. and p.m. 236 mls.; 9 hrs. *Fare*, I. Cl., 47/9.LONDON, *all City Stations*. BRUSSELS, *Gare du Nord*.

Mls.	1. London .....	90
90	2. Dover .....	68
68	3. Ostend .....	78
9	Jabbeke .....	69
13	4. Bruges .....	65
18	Oostkamp .....	60
22	Bloemendaele .....	56
28	Aeltre .....	50
32	Hansbeke .....	46
34	Landeghem .....	44
38	Tronchiennes .....	40
43	5. Ghent .....	35
47	Melle .....	31
52	Wetteren .....	26
59	6. Alost .....	19
61	Erenbodeghem .....	17
63	Denderleeuw .....	15
68	Ternath .....	10
75	7. Jette .....	3
76	8. Laeken .....	2
78	9. Brussels .....	Mls.

1. London—Dover. See *Route No. 12*.

2. Dover—Ostend, steamer, 68 mls., 6 hrs.

3. Through trains only go to the Quai; local trains stop in the city, a mile distant. Strongly fortified.

4. Ch. of Notre Dame contains the tomb of Chas. the Bold. \*Memling's pictures in the Hospital of St. John (9-12; 1-6), 1 fr. The Belfry of Bruges is said to have the finest chime in Europe, 48 bells; play every  $\frac{1}{4}$  hour.5. *Stop 8 m.*; on 26 islands in the Schelde and the Ley, 88 bridges; pop. 125,000. Extensive manufacturing of cotton, linen, and lace. The weavers of Ghent, in 1297, repulsed Ed. I. of Eng. with 24,000 troops. In 1400 had 80,000 capable of bearing arms. Birthplace of Emp. Ch. V. In the cathedral—interior of black marble—is Van Eyck's \*Adoration of the Im-

maculate Lamb, the wings of which were purchased for the Berlin Museum for \$80,000.

6. *Stop 3 m.*; pop. 20,000; fortress built by the Goths, 411. x the Dendre.

7. Stations, St. Martin, Dilbeek, Berchem. 8. Royal château.

9. Station Gare du Nord, on the northern margin of the city. See *Brussels*.

**Route No. 12. London—Paris (Via Dover—Calais).**

Rly. London—Dover ; steamer, Dover—Calais ; rly. Calais—Paris

285 mls. ; 10 hrs. *Fares*, I. Cl., 60/ ; II., 45/.LONDON, *all City Stations*. PARIS, *Gare du Nord*.

Mls.	London		
33	1. Rochester.....	285	1. On the Medway. Oldest b'prie in Eng., next to Canterbury ; * cathedral in Norman-Eng. style. 3 mls. from R. is Gad's Hill.
	Chatham.....	252	
55	2. Canterbury.....	230	2. Earliest ch. in Eng ; built by King Lucius ; destroyed by Danes, 1011 ; rebuilt by Canute, 1023 ; burned, 1067 ; rebuilt, 1070. Scene of Becket's murder, 1170. Contains the shrine of Becket, and tombs of the Black Prince, Henry IV. and his Queen.
80	3. Dover.....	205	
101	4. Calais.....	184	3. In a deep valley ; steamer across the Channel, 21 mls. e., Tower Hill, 370 ft. high, with cas. ; Shakespeare's Cliff, $\frac{1}{2}$ ml. s. w. of the Landing.
126	5. Boulogne.....	159	4. Steamer Landing ; pier $\frac{1}{2}$ ml. long ; light-house 180 ft. Fortress of great strength ; taken by Ed. III. of Eng., 1347 ; retaken by the French, 1558. Henry VIII. lodged in the Hôtel de Guise.
135	6. Neufchâtel.....	150	5. Stop 5 m. ; pop, 40,000. In the upper town is the citadel where Godfrey de Bouillon was born ; and Louis Napoleon imprisoned, 1840. Napoleon's Column, 1 ml. dist., 166 ft. high, was erected, 1804, in honor of the Grand Army of 180,000 men intended for the invasion of Eng., prevented only by the destruction of the
143	Étaples.....	142	
150	Montreuil.....	135	
160	Rue.....	125	
166	7. Noyelles.....	119	
175	8. Abbeville.....	110	
180	Pont-Remy.....	105	
185	Long-Pré.....	100	
190	9. Picquigny.....	95	
202	10. Amiens.....	83	
205	11. Longueau.....	80	
208	12. Boves.....	77	
215	Ailly-sur-Noye.....	70	
225	Breteil.....	60	
230	St. Just.....	55	
243	13. Clermont.....	42	
253	14. Creil.....	32	
259	15. Chantilly.....	26	
263	16. Orry-la-Ville.....	22	
266	Luzarches.....	19	
273	Goussainville.....	12	
276	Villiers-le-Bel.....	9	
281	17. St. Denis.....	4	
285	18. Paris.....	Mls.	

French fleet by Nelson at Trafalgar. Here Cæsar sailed for Eng., B.C. 55 ; Caligula, Henry VIII., and Napoleon I., had their military camps ; and the poets, Campbell and Churchill, and le Sage, the author of *Gil Blas*, died.

6. Bridge 1,600 ft. long across the Canche ; two lighthouses on height, w.

7. Ed. III. forded the Somme, 1346, and Wm. the Conqueror set sail for Eng.

8. Rly. follows the valley of the Somme.

9. Louis XI. and Ed. IV. of Eng. met on the bridge and shook hands in amity (over a barricade erected for the purpose).

10. Stop 10 m. See *Amiens*. 11. Junc. for Hazebrouck.

12. Ruins of château of Henry IV., w. 13. Cas. now used as a prison.

14. Stop 4 m. Junc. of several rlys. Large porcelain m'fg.

15. Former residence of the Condes, now of Duc d'Aumale, w.

16. x Viaduct 68 ft. high, 1,400 ft. long.

17. Abbey in which were entombed the French sovereigns for many centuries.

See *St. Denis*.

18. See *Paris*



# Route No. 13. London—Paris (*Via Folkestone*).

Hour of departure varies daily to meet the tide.

266 mls.; 10 hrs. *Fares*, I. Cl., 56/; II., 42/.

LONDON, *Charing Cross, and Cannon St. Stations.*

PARIS, *Gare du Nord.*

London—Folkestone, 82 mls. rly.; Folkestone—Boulogne, 25 mls. stmr.

Boulogne—Paris, 159 mls. See *Route No. 12.*

# Route No. 14. London—Paris (*Via Newhaven—Dieppe*).

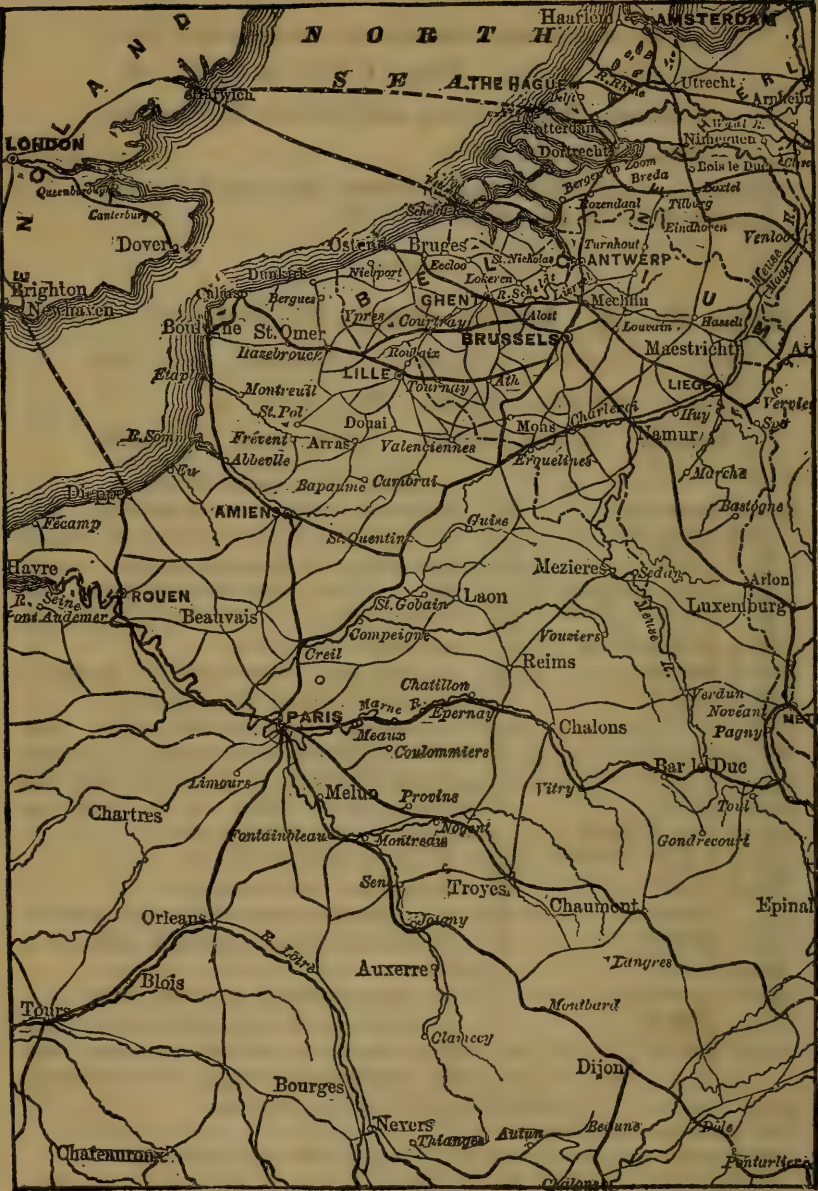
Hour of departure varies to meet the tide; twice daily.

240 mls.; 15 hrs. *Flare*, I. Cl., 33/.

LONDON, *Victoria Station.* PARIS, *Gare St. Lazare.*

Mls.	1. London	240	1. Viaduct of upward of 500 arches.
9	2. Sydenham	234	2. Crystal Palace, w., on an eminence.
10	3. Croydon	230	3. Remains of the old palace of the Ab'ps of
21	Red Hill	219	Canterbury, who frequently resided here till
30	Three Bridges	210	1809. Aft. 2 mls. enter the chalk regions with
37	Hayward's Heath	203	rounded hills and open fields; 6 mls. chalk cut-
41	Burgess Hill	199	tings; thence tunnel 1 ml.
57	4. Newhaven	183	4. Take stmr.; time variable on account of
115	5. Dieppe	125	tide; channel 58 mls., time, 6 hours.
126	Longueville	115	5. Take rly. Upon the river Arques. Pop.
131	Auffay	109	20,000; fashionable bathing resort. Bombarded
134	St. Victor	106	and nearly destroyed by the British, 1694. Has
143	Monville	97	extensive Oyster Parks. At St. Victor, ch.
147	6. Malaunay	93	founded by Wm. the Conqueror.
154	7. Rouen	87	6. Junc. of rly. from Havre.
163	Oissel	78	7. <i>Stop 3 m.</i> See <i>Rouen</i> .
166	8. Pont de l'Arch	74	8. x the Seine; tunnels through chalk hills.
174	S. P. du Vauvray	66	9. Châtean, favorite residence of Rich'd I.
183	9. Gaillon	58	of Eng.
190	10. Vernon	50	10. Tower, by Henry I. of Eng., 1123.
197	Bonnières	43	11. <i>Stop 5 m.</i> Junc. for Cherbourg. On the
203	11. Mantes	35	Seine. Burned by Wm. the Conqueror, 1096.
215	Meulan	25	Here he received the injury which caused his
223	12. Poissy	16	death. Aft. 3 mls. Rosny Sta., château where Sully was born.
227	13. Conflans	13	12. Birthplace of St. Louis.
230	Maisons	10	13. Confluence of the Oise and Seine. Forest of St. Germain.
240	14. Colombes	5	14. Rly. to St. Germain. Palace of St. G. on the hills to the w.; x the Seine
	15. Paris	Mls.	and enter the Suburbs of Paris.

15. Station, San Lazare, on the northern margin of the city.



BELGIUM.

**Route No. 15. Rotterdam—Antwerp.** Trains frequent.73 mls. ; 3½ hrs. *Fares*, I. Cl., 10 fr. ; II., 8 fr.

Mls.	1. <b>Rotterdam</b> ....	73
1	Fijenoord.....	72
4	Mallegat.....	69
10	2. Dordrecht.....	63
35	Zevenbergen.....	38
50	3. Roosendaal.....	23
54	4. Esschen.....	19
61	Calmpthout.....	12
67	Cappellen.....	6
69	Eeckeren.....	4
73	5. <b>Antwerp</b> .....	Mls.

1. See *Rotterdam*.

2. On an island in the Maas. Nativity of Cuyp and Ary Scheffer, Bol, and Maes ; × the Oude Maas ; \* bridge over the Hollandsch Diep, nearly 1 ml., 14 arches, cost 2½ million dollars.

3. Dutch custom-house. Junc. for Flushing and London.

4. Belgian custom-house.

5. See *Antwerp*.**Route No. 16. Antwerp—Brussels.** Trains frequent.28 mls. ; 1 hr. *Fares*, I. Cl., 3.29 fr. ; II., 2 fr.

Mls.	1. <b>Antwerp</b> .....	28
1	2. Berchem.....	27
8	Vieux-Dieu.....	20
11	3. Duffel.....	17
16	Wavre-St. Cath...	12
	4. Malines.....	
	Weerde.....	
	5. Vilvorde.....	
	Haeren.....	
	Schaerbeek.....	
28	6. <b>Brussels</b> .....	Mls.

1. Antwerp. See *Route No. 15*. Station near the southern limit of the city.

2. Outer line of fortifications. Since 1849 extensive modern earthworks have been erected entirely around the city, upward of 12 mls. in length. 3. Gothic château of Ter Elst.

4. On the Dyle ; pop. 40,000. Extensive mf'g of Mechlin lace ; × the Nethe.

5. Memorable as the place of Tyndale's translation of the Bible, and his martyrdom. Extensive penitentiary building.

6. Near the city, w., royal château of Laeken. Station Gare du Nord, on the northern margin of the city. See *Brussels*.

**Route No. 17. Antwerp—Cologne (Direct).**90 mls. ; about 5 hrs. *Fares*, I. Cl., 20 fr. ; II., 15 fr. Country comparatively uninteresting.

Important stations, Lierre, × the Nethe ; Aerschot, × the Demer ; follow the Demer ; Diest, × the Demer ; Hasselt, capital of Limburg ; Maestricht, × the Meuse ; Valkenburg ruins, s. ; **Aix-la-Chapelle to Cologne**. See *Route No. 19*.

**Route No. 18. Brussels—Paris.**198 mls. ; 6 hrs. *Fares*, I. Cl., 30 fr. ; II., 22.60 fr.BRUSSELS, *Gare du Midi*. PARIS, *Gare du Nord*.

Mls.	<b>Brussels</b> .....	198
9	Hal.....	189
19	1. Braine-le-C.....	179

Leaving B., follow the valley of the Senne.

1. Stop 2 m. Quarries of Flemish granite.

2. Ch. founded 650. Near Mons × the Schelda



22	2. Soignies .....	176
	Neufvilles.....	
30	Jurbise.....	168
	Ghlin.....	
38	3. Mons.....	160
	Cuesmes.....	
	Frameries.....	
	4. Quévy.....	
	5. Feignies.....	
56	6. Maubeuge.....	142
59	7. Hautmont.....	139
64	Aulnoye.....	134
76	8. Busigny.....	112
103	9. St. Quentin.....	95
117	10. Tergnier.....	81
121	Chauny.....	77
	11. Noyon.....	
146	12. Compiègne.....	52
167	13. Creil.....	31
198	<b>Paris</b> .....	Mls.

3. *Stop 5 m.* On the Tronille; strongly fortified; fortress erected by Caesar. Coal region.

4. Belgian frontier; northward trains *stop 10 m.*

5. French frontier; southward trains *stop 10 m.*

6. *Stop 10 m.* Fortified town.

7. Junc. for Cologne; follow the Sambre.

8. *Stop 5 m.*

9. On a height. The Rom. *Augusta Viromanduorum*: on the Somme. In 1557, Philip II. of Spain defeated the French under Coligny; 1871, the Germans routed the French.

10. *Stop 8 m.* Buffet. Follow the valley of the Oise to Creil.

11. Castle built by Pepin-le-Bref. Hugh Capet elected king, and Charlemagne crowned here. Nativity of Calvin, 1509.

12. Favorite residence of French sovereigns; palace erected by Louis XV. Joan of Arc captured near the bridge. Residence of Napoleon III.; cas. built by Louis XV. and XVI. 13. Creil—Paris. See *Route No. 12.*

### Route No. 19. Brussels—Cologne.

141 mls.; 6 hrs. *Fares*, I. Cl., 23 fr.; II., 17 fr.

BRUSSELS, *Gare du Nord.*

Mls.	1. <b>Brussels</b> .....	141
9	Cortenberg.....	132
18	2. Louvain.....	123
24	Vertryk.....	117
30	Tirlemont.....	111
33	Esmael.....	108
38	3. Landen.....	103
43	Hasoux.....	98
46	Waremmes.....	95
53	Fexhe.....	88
58	4. Ans.....	82
62	5. Liège.....	79
65	6. Chênée.....	76
68	7. Le Trooz.....	73
71	Nessonvaux.....	70
75	8. Pepinster.....	66
78	9. Verviers.....	63
83	Dolhain.....	58
87	10. Herbesthal.....	54
90	Asseneth.....	51
96	11. Aix-la-Chapelle.....	45
	12. Kambacher.....	
106	13. Eschweiler.....	35
116	14. Düren.....	25
129	15. Horrem.....	12
133	Königsdorf.....	8
141	16. <b>Cologne</b> .....	Mls.

1. Rly. leaves to the north, thence to the n. e., until near Louvain, when it joins the rly. from Antwerp, and thence turns to the s. e.

2. *Stop 5 m.* Hôtel de Ville, fine specimen of the later Gothic; large trade in beer; × the Dyle.

3. On the Beck. Birthplace of Pepin of Landem, g'dfather of Charlemagne. In the plain of Neerwinden, between Tirlemont and L., the English defeated by the French, 1693, and the French by the Austrians, 1793.

4. Enter the fertile fields of the Brabant.

5. *Stop 10 m.*; pop. 100,000. Extensive manufactures; × the Meuse. Scene of Scott's "Quentin Durward." Numerous mf'gs of iron. Broken, wooded country; along the Vesder; × the Ourthe. MF'g of zinc. Cas. of La Rochette; n. \* scenery.

6. Extensive iron and zinc works.

7. Cas. of Le Trooz, s. near rly. Rly. follows the Vesdre.

8. *Stop 5 m.* Château de Masure, hunting seat of Pepin.

9. *Stop 20 m.* Good buffet. Customs examinations for westward trains. Change cars. Extensive mfg of woollen-; pop. 35,000. Aft. Dolhain, fortress of Limburg.

10. Frontier. Customs examinations for eastward trains; cas. of Welkenhausen; × the viaduct of the Geul, 126 ft. high, 17 arches; 2 tunnels, the second 2,200 ft. Cas. of Emmaburg on mountain side.

11. *Stop 5 m.* See *Aachen*. × the Wurm; n. Frankenburg with ruined tower, and lake; hunting-seat of Charlemagne. Nirmer tunnel,  $\frac{1}{2}$  ml.

12. × the Luke.

13. Numerous silver, zinc, lead, and coal mines and works. Nothberg; Röttgerschloss, 4 towers. s. Langerwehe.

14. 3 mls. bfr. château of Merode; × the Roer; fertile plain.

15. Valley of the Erft; fine residences; Königsdorf tunnel, 1 ml.

16. See *Cologne*.

## Route No. 20. Cologne—Mayence.

*Fares*, I. Cl., 18.50 fr. ; II., 13.50 fr.

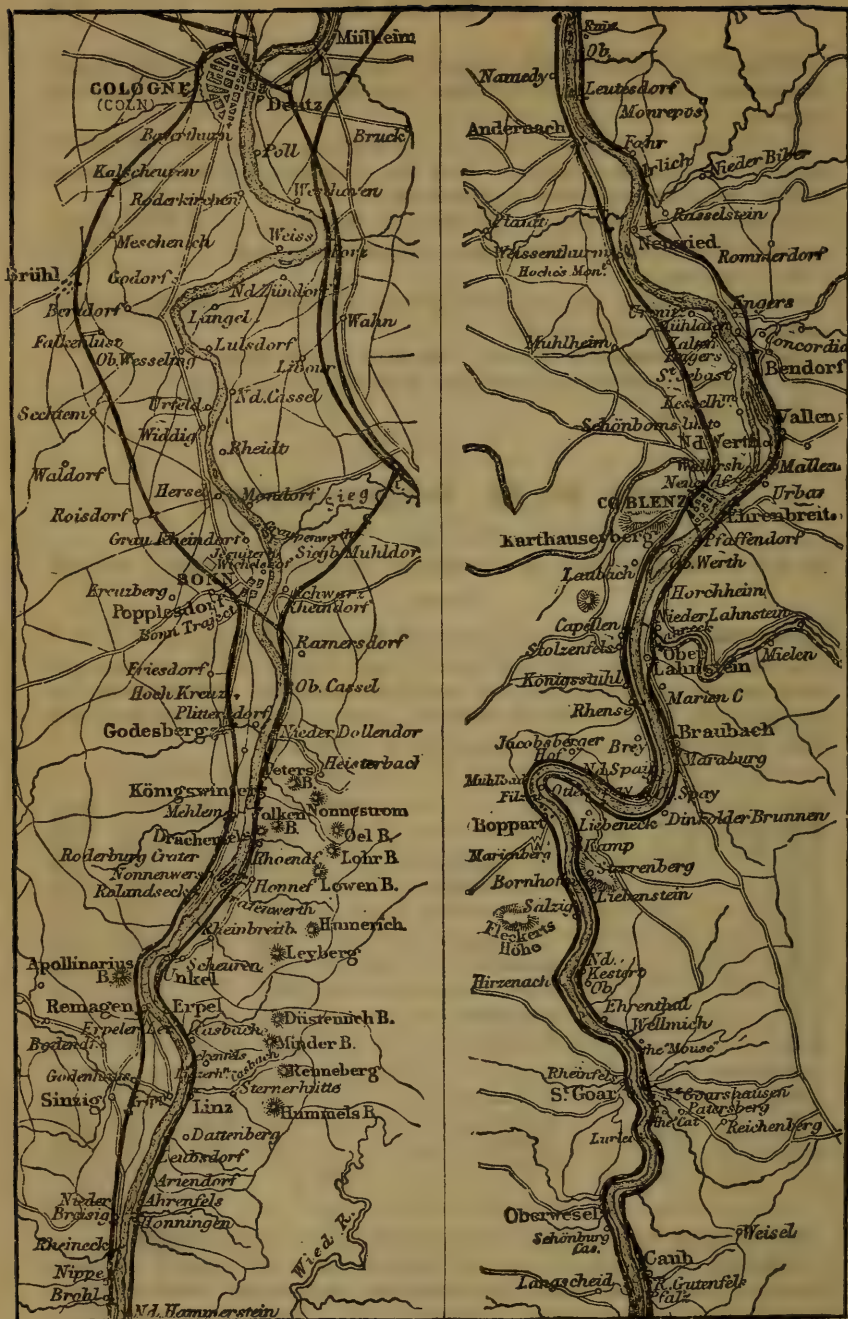
By rly. along the bank of the Rhine, 115 mls., 4-6 hrs.; several trains.

**The Rhine:** Steamer from Cologne to Mayence, 127 mls., up 13, down 9 hrs. *Fares*, I. Cl., 9 fr. The tickets, upon application, permit the stopping over at any landing, but are good only for boats of the *same line*. The fine scenery of the Rhine lies between Bonn and Bingen. Below the former, and above the latter, there is little of interest. Refreshments on the boats.

a.m.	a.m.	a.m.	p.m.	dep.	arr.	p.m.	p.m.	p.m.	p.m.
6.00	8.45	10.00	1.00	Cologne.....		4.50	6.00	7.00	9.30
8.15	10.45	12.45	3.45	Bonn.....		3.15	4.45	5.30	8.00
9.00		1.30	4.20	Königswinter.....		2.45	4.15	5.00	7.30
9.30		2.00	5.00	Rolandseck.....		2.30	4.00	4.45	7.15
9.45		2.15	5.15	Remagen.....		2.15	3.45	4.30	7.00
10.00		2.30	5.30	Linz.....		2.00	3.30	4.13	6.45
11.00		4.00	7.00	Andernach.....		1.15	2.45	3.30	6.00
11.30		4.30	7.30	Neuwied.....		1.00	2.30	3.15	5.45
1.00	2.45	6.30	9.00	Coblenz.....		12.15	1.45	2.30	4.45
1.30		7.00		Lahnstein.....		11.45	1.15	2.00	4.15
2.15		8.00		Boppard.....		11.15	12.48	1.15	3.45
3.30		9.30		St. Goar.....		10.30	12.15	12.45	3.15
5.30	6.45	7 a.		Bingen.....		9.15	11.00	11.30	2.00
5.45		7.15		Rudesheim.....		9.00	10.45	11.15	1.40
6.45		8.30		Eltville.....		8.15	10.00	10.30	1.05
7.30	8.30	9.15		Biebrich.....		7.45	9.45	10.00	12.30
7.45	8.45	9.30		Mayence.....		7.30	9.30	9.45	12.15
p.m.	p.m.	a.m.		arr.	dep.	a.m.	a.m.	a.m.	m.
			dp. 6 a.; arr. 1.45 p.m.						

On either bank, from Cologne to Bonn, are several unimportant villages.

v. **Bonn.** The *Castra Bonnensis* of Tacitus; pop. 27,000; one of the early Roman fortresses on the Rhine; Emp. Julian rebuilt the walls. Suffered much in the Spanish and Dutch wars; dismantled 1717. Noted for its University.



THE RHINE.



The Munster is said to have been founded by Empress Helena, 320; in the Munster Platz is a statue of Beethoven, 1845; the house in which he was born is in the Bongasse, No. 515. In the Kirchhof Cemetery are the tombs of Niebuhr, d. 1831; Schiller's wife and eldest son; and Schlegel, d. 1845. Pr. Albert was here a student.

**The Siebengebirge** (*seven mountains*) are seen in dist. on the e. side of the river. Opp. Bonn, Combahn; further up e. Obercassel, rly. bridge; w. Plittersdorf. \***Godesberg cas.**, ru. ro. tower,  $1\frac{1}{2}$  ml. dist.; e. Dollendorf; w. Rüngsdorf; e. Königswinter, landing for ascent of Drachenfels; w. Mehlem.

e. \* **Drachenfels Mt.** (*dragon's rock*), 910 ft. high; cas. ru. on summit, built by Abp. of Cologne, 12th cent.; occupied by the Swedes in the 30 years' war; captured and destroyed by the Bavarians; also a hotel, and a monastery erected 1857, in gratitude for 40 years' peace; \*\*view. On s. side is seen the quarry from which the stone for the Cologne Cath. was taken. The haunt of the dragon slain by Siegfried is half way up on the Rhine side. See *Siegfried*.

**Rolandwerth** or **Nonnenwerth**, isl.; the building, formerly a nunnery, suppressed by Napoleon, is now a seminary in charge of the Franciscan Nuns. Vine-clad hills above the village. Scene of the legend of "Roland." See *Roland*.

w. \***Rolandseck**, cas. ru., a single arch (recently rebuilt).

w. \*\*Oberwinter, vil.; magnificent view toward the Drachenfels; w. Bandidorf, vil.; e. Unkel, vil.; w. Remagen, vil., with Apollinariskirche, a fine Gothic ch., 4 towers; e. Erpel, vil.

**Ockenfels**, cas. ru., ivy-clad tower; e. Linzerhausen, vil.; w. Krippe, vil. at the mouth of the Ahr; e. Linz, town taken by Charles the Bold, 1476; by the Swedes, 1632, and by the French, 1688; e. the ro. tower of **Olbruck**, cas. ru. dist.

On the Hummelsberg, e., 1,434 ft., is a cross in honor of the victory of Leipsic, and on the Kaiserberg, e., one similar, in honor of Waterloo. Wooded hills; e. Leubsdorf, vil., 4 towers; e. Ariendorf.

e. **Arenfels**, cas. with several ro. towers, restored, owned by Count Westerholt; e. Hönningen, vil.; w. Breisig, vil.; e. Rheinbrohl, vil.

w. \***Rheineck**, cas. ru., sq., 70 ft. high, burned 1785; new cas. built 1832. w. Nippies, vil.; e. Rheinbrohl, vil., tall spire; w. Brohl, vil.; w. Fornich, vil., above which rises an extinct volcano. e. Hammerstein, vil., and Ober Hammerstein, vil. Above the latter, **Hammerstein**, cas. ru. ro.; for a time residence of Emp. Henry IV., occupied by the Swedes during the Thirty Years' War; destroyed, 1660, by the Abp. of Cologne; e. Leutesdorf, vil.; w. Andernach, vil.; watchtower, ro., lower end of the village was a Rom. fortress; conquered by the Alemanni, retaken by Julian; burned by the French, 1698; ch. with 4 towers, 1206. At the upper end of the town are the ruins of the Schloss, destroyed by the French. e. Low fertile hills; w. fertile plain; e. Fahr, vil.; Irlich, vil.; e. the river Wied; w. the river Nette.

e. Neuwied (noi-weed). The palace of the Prince of Wied is below the town. w. Weissenthurm: below the town, sq. watchtower, 1370; modern ch.; above is the mon. to Gen. Hoche, who here crossed the Rhine. w. Kaltenengers, vil.; e. Engers, vil., where Cæsar crossed, cas. ru.; e. Bendork, vil.; w. St. Sebastian, vil.; w. Kesselheim, vil.; e. Vallendar, vil.

Niederwerth, isl., for a time the residence of Ed. III. of Eng., 1337. e. Malendar, vil.; w. Wallersheim, vil.; e. Urbar, vil.; w. Neuendorf, vil.; e. \*Ehrenbreitstein (*honor's broadstone*), one of the strongest fortresses of Europe, costing \$9,000,000.

w. \*Coblenz. See *Coblenz*.

w. The palace is above the bridge of boats. e. Fort Asterstein; e. Pfaffendorf, vil.; rly. bridge, 2 spans; e. Horchheim, vil.; w. Capellen, vil.; above which is

w. \*\***Stolzenfels**, sq. and several ro. towers; probably built, 1250, by Abp. of Treves; destroyed by the French, 1638; purchased, 1802, by the town of Coblenz, and in 1823 presented to Fred. Wm. IV. Restored 1836, and is now the summer residence of the Emp. of Germany. w. Wooded hills; e., on the s. bank of the Lahn, is Oberahnstein, vil.; ancient walls with ro. towers; ch. with heavy sq. tower; above is

\***Lahneck**, cas.; ro. towers, recently restored;  $\frac{1}{2}$  ml. beyond, amid a grove on the east bank, is *Marien Church*, where Emperor Wenzel was deposed by the 4 Rhenish Electors, 1400. The day following they elected Rupert III. at

w. **Königsstuhl** (*king's seat*), erected by Emp. Ch. IV., 1376, as a meeting place for the 4 Rhenish Electors. Here treaties were ratified and emperors elected; close upon the river edge, near a single white house; rebuilt, 1843. w. Rhense, vil., large ro. tower on river bank; e. Braubach, vil.; above is

e. \*\***Marksburg**, cas. sq., alt. 511 ft., on an isolated peak; the only Rhine cas. never destroyed. Aft. tall chimney of iron mines, resembling a monument. w. Niederspay, small vil.; Oberspay, peculiar style of house. e. Dinkolder, vil.; wooded hills. The river makes a large turn to the west. e. Osterspays ch., with tall white tower, black spire; sq. tower of an ancient fort; above is the château of Liebeneck. River turns to s. e. Filzen, vil.; barren hills; opposite is

w. \***Boppard**, vil.; walls in the interior of the town are of Rom. origin, outer wall of mediæval times. Round towers at lower, and sq. tower at upper end of vil., ch. with 2 towers (see *Conrad*). e. Camp., vil.; Bornhofen, vil.; vine hills.

e. **Sterrenberg**, cas. ru., sq., and **Liebenstein**, cas. ru., sq., known as "*The Brothers*," in connection with which is the legend of "Conrad and Heinrich" (see *Conrad*). w. Salzig, vil.; w. Weiler, vil.; e. Kestert, vil.; w. \*Hirzenach, vil., with rly. embankments in front; e. Ehrenthal, vil.; rocky, barren hills; e. Welmich, vil., ch. with tall sq. tower. Above is

e. \*\***Thurnberg**, cas. ru., ro., derisively called "*The Mouse*," in contrast with the Cat of Kat-zen-eln-bogen.

w. \*\***Rheinfels**, cas. ru., sq., the most extensive ruin on the Rhine, 1245; ten years later it withstood a siege of 15 months; in 1750 was surprised and taken; destroyed, 1794. w. St. Goar, walled with ro. and sq. towers; opp. is e. St. Goarshausen, ro. and sq.; above is

e. \*\***The Katz**, or **Katzenelnbogen**, cas. ru., ro., 1393; destroyed by the French, 1794.

On either side several rly. tunnels. At the foot of the precipitous Lurlei, \*450 ft. e., is a sunken ledge, rendering navigation difficult and dangerous, giving origin to the legend of *Lurlei*, which sec. River makes several turns.

w. \*Oberwesel, Rom. *Vesalia*, vil., \*\*scenery. On the walls are seen several

small sq. towers and the chapel connected with the legend of the boy Werner, murdered in this place by the Jews, 1286, whose body miraculously floated up stream to Bacharach (see *Seven Virgins*). Large ro. tower on river bank. Above is

w. **\*Schönburg**, cas. ru., ro. and sq. Birthplace of Marshal Schomberg. Destroyed by the French, 1689. Rocky, barren hills, with ledges.

e. Caub, vil., ro. tower at upper end. Above is

e. **\*Gutenfels**, cas. ru. sq., destroyed by order of Napoleon, 1805. See *Guta*.

**\*Pfalz**, an isl.; erected by the Emp. of Bavaria in the 13th cent. as a toll-house:

w. **Stahlberg**, cas. ru. sq. w. Bacharach (*altar of Bacchus*), noted for its wine; ruins of the fine ch. of St. Werner, in memory of the boy Werner; Several sq. towers.

w. **Stahleck**; cas. ru. sq., above Bacharach; this castle was taken 8 times



by the French between 1620 and 1640; destroyed, 1680. Seat of the Palatinate Counts (see *Hermann*). e. Lorchhausen, vil.

w. **\*Fürstenberg**, cas., ro., destroyed by the French, 1689; now owned by Princess Frederick, sister of Emperor William. Hills with vine.

e. Lorch, vil., ch. sq. tower; low ro. tower on bank; \*\*views.

e. **Nollingen**, cas. ru., ro.; the cliff on the river side is called the *Devil's Ladder* (see legend of).

w. The scattered village of Nd. Heimbach.

w. **Hohneck** or **Heimburg**, cas., ro., recently restored.

w. **\*Sooneck**, cas., sq., at the entrance of a ravine. Built, 1015; destroyed by Emp. Rudolph; rebuilt, 14th cent.; recently restored; owned by the Prussian royal family. w. **Trechtingshausen**, vil.

w. **Falkenburg** or **Reichenstein**, cas. ru., ro. This haunt of Rhine robbers was dismantled by the Rhenish Confederation, 1251. Ten years later,



the owner having rebuilt and commenced again his depredations, Emp. Rudolph attacked and took the castle, and hung the occupants. See *Liba*.

w. **\*\*Rheinstein**, cas.; several round and octagonal towers; date unknown, mentioned in 13th cent.; rebuilt, 1825, by Pr. Fred. of Prussia, and now owned by the royal family (see *Gerda*). e. Assmannshausen, e. Rossel, sq. tower, above which is a narrow, rapid channel, called the Binger Lock.

e. **Ehrenfels**, cas. ru., ro., built, 1210, by the Gov. of Rheingau; much injured by the Swedes, 1635; dismantled by the French, 1689. The terraced slopes yield the celebrated Rudesheimer wine. See *Uta*.

**Mouse Tower**, sq., in the river; erected in the Middle Ages as a toll-house; now used as a signal station for steamers. The name is derived from the legend of Abp. Hatto's having been here devoured by mice. See *Mouse Tower*. w. On height small observatory with colonnade.

w. **Bingen**, at the confluence of the Rhine and Nahe. Rly. may be taken for Darmstadt and Heidelberg. Station not far from the wharf.

e. **Rudesheim**. At the lower end of the village is Brömserburg or Niederburg, a massive structure, supposed of Rom. origin; now owned by the Count of Ingelheim (see *Gisela*). The fine scenery here terminates, the hills recede, fertile plains intervene, the Rhine broadens, and is filled with numerous low islands. Above the village of Geisenheim is

e. **\*Schloss Johannisberg**, on a commanding eminence, 362 ft.; founded 1106 as a Benedictine convent; rebuilt, 1716; suppressed, 1802; in 1807, given by Napoleon to Marshal Kellerman, and, in 1816, by the Emp. of Austria to Pr. Metternich. The vineyards comprise 60 acres.

On the west bank there are few villages.

On the east, Mittelheim, Oestrich, Schloss Reichartshausen, Hattenheim, Erbach, Eltville, Niederwalluf, Schierstein, Biebrich, the point of debarkation for Wiesbaden, dist. 4 mls. Petersau isl., where Louis the Pious, son and successor of Charlemagne, died, 840.

**Mayence**. Steamboat pier,  $\frac{1}{2}$  ml. from station. See *Mayence*.

The Rhine may be ascended to Mannheim, 5 hrs., uninteresting.

## Route No. 21. Bingen—Mayence—Heidelberg.

81 mls. ; 3 hrs. *Fares*, I. Cl., 9.55 m. ; II., 7.35 m.

			1. Steamer for Cologne. See <i>Route No. 20</i> .
			2. Charlemagne had here a celebrated palace, from which the columns of the fountain at Heidelberg cas. were taken. Henry IV. dethroned by a convocation of bishops, 1105.
			3. <i>Stop 10 m.</i> ; steamer may be taken for Cologne, or (preferable) at Bingen. Mayence, see <i>Route No. 20</i> . x the Rhine at the confluence of the Main.
			4. <i>Stop 10 m.</i> Junc. for Frankfort, Nürnberg, and Worms. Little of interest from Mayence to Darmstadt.
Mls.			
1.	<b>Bingen</b> .....	81	
5	Gaulsheim.....	76	
8	Gau-Algesheim....	73	
9	<b>2. Ingelheim</b> .....	72	
12	Heidesheim.....	69	
16	Budenheim.....	65	
18	Mombach.....	63	
21	<b>3. Mayence</b> .....	60	
26	Bischofsheim.....	55	
30	Nauheim.....	51	
32	Gross-Gerau.....	49	
37	Weierstadt.....	44	
42	<b>4. Darmstadt</b> ....	39	
46	<b>5. Eberstadt</b> .....	35	

51	Bickenbach.....	30	5. e. Frankenstein, r.; and the Alsbacher
53	6. Zwingenberg.....	28	Schloss.
55	7. Auerbach.....	26	6. Along the margin of the Black Forest.
57	8. Bensheim.....	24	7. w. 2 mls. Auerbacher Schloss, founded by
61	9. Heppenheim.....	20	Charlemagne; destroyed by Turenne, 1674.
67	10. Weinheim.....	14	8. Unsuccessfully besieged, 1504.
72	11. Ladenburg.....	9	9. e. Starkenburg Schloss, captured in the
75	12. Friedrichsfeld.....	6	Thirty Years War; unsuccessfully besieged by
81	13. <b>Heidelberg</b> ....	Mls.	Turenne, 1645 and 1674. 10. x the Weschnitz. 11. x the Neckar.
			12. Junc. for Mannheim. 13. See <i>Heidelberg</i> .

## Route No. 22. Heidelberg—Bâle.

156 mls.; 6 hrs. *Fares*, I. Cl., 20.20 m.; II., 13.40 m.

Mls.	1. <b>Heidelberg</b> ....	156	1. Junc. for Darmstadt, Mannheim, Stutt-
8	Wieslock.....	148	gart, and Bâle; usually change cars.
15	2. Langenbr'k'n.....	141	2. Kislau, formerly hunting-seat of the
20	3. Bruchsal.....	136	Abps. of Speyer, now a penitentiary. Mingols-
26	Weingarten.....	130	heim, place of Tilley's defeat by Count of
31	4. Durlach.....	125	Mansfeld, 1622.
33	5. Carlsruhe.....	123	3. <i>Stop 5 m.</i> ; rly. to Stuttgart.
38	6. Ettlingen.....	118	4. Destroyed by the French, 1688, 5 houses
45	7. Muggensturm.....	111	alone remaining.
48	8. Rastatt.....	108	5. <i>Stop 8 m.</i> ( <i>Charles' rest.</i> ) Rly. for Stutt-
54	9. Oos (Baden).....	102	gart. Capital of Gd. Duchy of Baden; streets
56	10. Sinzheim.....	100	radiate from the Schloss; founded, 1715; pop.
58	11. Steinbach.....	98	35,000; contains a Palace, Hall of Art, and
60	12. Bühl.....	96	Polytechnic School.
63	13. Ottersweier.....	93	6. e. On a forest-covered hill.
66	14. Achern.....	90	7. e. Black Forest. Height of Mercurius-
74	15. Appenweier.....	82	berg, surmounted by a tower; nearer Alt-Eber-
79	16. Offenburg.....	77	stein, ru. of a Rom. watch-tower.
87	17. Friesenheim.....	69	8. Burned by the French, 1689; the statue of
90	18. Dinglingen.....	66	Jupiter is seen above the walls of the barracks,
100	19. Kenzingen.....	56	the former palace; x the Murg.
103	20. Riegel.....	53	
112	21. Denzlingen.....	44	
118	22. Freiburg.....	38	
136	23. Mulheim.....	20	
156	24. <b>Bâle</b> ....	Mls.	

9. *Stop 5 m.* Junc. for Baden (e., 3 mls. dist.; season, July, Aug., and Sept.).
10. e. Yburg, a well-preserved old Rom. watch-tower.
11. e. On an eminence, monument to Erwin, architect of Strasbourg Cathedral.
12. e. Castle of Alt-Windeck. r., on mountain slope.
13. aft. The spire of the Strasbourg Cathedral may be seen w. in the horizon.
- Station Renchen; x the Rench.
14. *Stop 5 m.* Junc. for Strasbourg (10 mls. west).
15. *Stop 4 m.* Junc. for Constance—the Black Forest route. Has a statue of Sir Francis Drake, "the introducer of the potato into Europe, 1586."
16. x x the Elz. 17. Volcanic mountain Kaiserstuhl; aft. x the Elz.
18. \*View of the valley of the Elz; bfr. e., Hochburg, ru., destroyed by Louis XIV., 1689. Aft., east, the watch-towers of cas. of Zähringen, ru.; w. broad plains

19. *Stop 5 m.*; pop. 22,000; \*\*cathedral; little of interest from Freiburg to Bâle. Rly. skirts the Black Forest the entire distance, approaching the Rhine at Schliengen. Vosges Mts., w., dist. Stations: St. Georgen, Schallstadt, Krotzingen, Buggingen, Schliengen, Kleinkems, × the Kander, Eimeldingen, Leopoldshöhe, Klein Basel.

20. Bâle. The town on the north of the Rhine, which here turns to the east, is called Klein Basel, and on the south Gross Basel, or Bâle. At Klein Basel luggage undergoes customs examination; usually change cars; rly. diverges for Schaffhausen; × the Rhine. Noted for mf'g of ribbons. See *Bâle*.

### Route No. 23. Bâle—Lucerne. \*Scenery.

59 mls.; 3 hrs. *Fares*, I. Cl. 8 fr.; II., 5.75 fr.

Mls.	1. Bâle.....	59	1. See <i>Bâle</i> ; on both banks of the Rhine. Small stations, Muttentz; Pratteln.
9	2. N. Schönthal.....	50	2. w. Frankendorf, on hill; aft. Schauenburg
13	3. Sissach.....	46	cas., ru. Follow the Ergolz to Sissach.
	Sommerau.....		3. w. Cas. of Ebenrain.
20	4. Läufelfingen.....	39	4. Tunnel $1\frac{1}{2}$ ml. through the Jura range;
24	5. Olten.....	35	× the Aare. 5. <i>Stop 5 m.</i> , usually change cars.
26	6. Aarbourg.....	33	Junc. for Zürich.
29	7. Zofingen.....	30	6. <i>Stop 5 m.</i> Junc. for Berne and Geneva.
34	8. Reiden.....	25	Follow the valley of the Wigger to Wauwyl.
46	9. Wauwyl.....	13	7. w. Bfr. view of the Bernese Alps, the Jung-
49	10. Sursee.....	10	frau, Mönch, and Eiger.
53	11. Sempach.....	6	8. Follow the shore of Lake Sempach, near
56	12. Rothenburg.....	3	which the Swiss, through the heroic self-sacrifice of Von Winkelried, gained a memorable victory over the Austrians, 1386.
59	13. Emmenbrücke.....	3	
	14. Lucerne.....	Mls.	

field of Von Winkelried, gained a memorable victory over the Austrians, 1386. Battlefield  $1\frac{1}{2}$  ml. n.e. of the town.

9. Approach the Reuss (rois); tunnel under the rock of Gibraltar, reaching the station near the lake. See *Lucerne*.

### Route No. 24. Lucerne—Rigi. (Summer Service.)

By steamer to Vitznau, thence by railway.

15 mls.;  $2\frac{1}{2}$  hrs. *Fare*, I. Cl., 9 fr.

From Lucerne (5-7.20); (8-10.40); (10.20-12.30); (11.40-2.40); (2-4.30); (4.40-7.30).

From Rigi-Kulm (7.30-10.30); (11-1); (1.30-4); (3-5.30); (4.40-7).

Mls.	a.m.	1. Lucerne.....	3.45	15	1. Take steamer from either side of the bridge.
10	9.20	2. Vitznau.....	2.50	5	2. Take cars at the quay; finest views on the left. Tunnel; × the Schnurtobel on an iron bridge.
	9.48	3. Freiberg.....	2.12		3. <i>Stop 3 m.</i> ; alt., 4,728 ft. Large curhaus.
	9.56	4. Remiti Felsen.....	2.00		4. Junc. of rly. from Arth.
	10.15	5. Kaltbad.....	1.48		
	10.20	6. Staffelhöhe.....	1.40		
	10.28	7. Staffel.....	1.30		
15	10.40	8. Kulm.....	1.20	Mls.	
				p.m.	





5. Alt. 5,905 ft., affording a series of the finest views presented by any locality in Switzerland, including 13 lakes, and innumerable snow-clad peaks.

Visitors remaining at the Kulm over night to view the sunset and sunrise should be well protected against cold, and be prepared for occasional disappointment from fog. See *Rigi*.

## Route No. 25. Lucerne—Flüelen—Locarno—Arona.

(*St. Gothard Route.*) 120 mls.; 11 hrs.

Leaving Lucerne, the rly. follows the w. shore of Lake Lucerne to Küssnacht, beneath the base of Rigi, to Brunnen; and thence, through numerous tunnels, along Lake Lucerne to Flüelen. Thence it follows the narrow valley of the Reuss to the St. Gothard Tunnel. Emerging on the Italian side of the Alps, it follows the valley of the Ticino to Lake Maggiore.

In bold engineering skill and hardy enterprise, this great work has hardly an equal in the world. Four times on the Italian side, and once on the Swiss side, where the ascent is too great, the road turns, and entering the mountain, makes a complete spiral circuit, emerging directly above the entrance.

The traveller is recommended to go via the Lake from Lucerne to Flüelen, taking the cars at that point.

### Lake Lucerne. (Summer Service.)

**Lucerne to Flüelen**, 25 mls.; 2 hrs. 5; 8; 10; 11.30; 1.45; 4.40.

**Flüelen to Lucerne**, 6; 7.45; 11; 1.40; 2; 4.40; 6.30.

**Lucerne to Küssnacht**, 6.10; 2; 5. Return, 7; 12; 3; 6.

**Lucerne to Alpnach**, 6.45; 10; 4.10. Return, 8; 12; 3; 5.45.

*Fares* from Lucerne to Flüelen, 4.50 fr.; to Küssnacht, 2 fr.; to Alpnach, 2.40 fr.

By steamboat or railway from Lucerne to Flüelen; by rail from Flüelen to Locarno, and by steamboat from Locarno to Arona.

**\*\*Lake Lucerne—Vierwaldstätter-See**, *Lake of the Four Forest Cantons*, bordered by the Cantons of Lucerne, Uri, Unterwalden, and Schwyz, is about 25 mls. in length, 1-4 in width, and has two bays or arms near the western extremity extending in either direction 5 or 6 mls. In magnificence of scenery it is unsurpassed by any body of water in Europe, and by but few upon the globe; whilst the name and deeds of Tell add a double charm to the majestic and untamed grandeur of its precipitous and storm-bound shores.

Leaving Lucerne, a succession of villas line either side for several miles. In front, is the Bürgenstock, n. Rigi, s. Pilatus. nr., n., Meggenhorn, a small promontory with villa. n. Altstadt, isl., with poplars. Formerly the lake terminated at this point.

n. *Bay of Küssnacht*: s. *Bay of Stansstad and of Alpnach*, beyond which, in the horizon, may be seen the Jungfrau, Mönch, and Eiger. Tanzenburg, n., on the point; aft. cas. Hertenstein, ru.

n. Weggis, a pleasant sheltered village with fruit trees. Rigi rly. may be seen on the mt. side.

n. *Vitznau*, landing for the rly. to the Kulm.

The upper and Lower Nases, two promontories nearly dividing the lake, beyond which it is called the *Lake of Buochs*.

s. Buochs, burned by the French, 1798; above are the Buochserhorn and the Stanserhorn.

s. Beckenried, former place of meeting of the Delegates of the Four Cantons.

n. Gersau, for 4 centuries was an independent State, with about 1,000 inhabitants.

n. Kindlimord (*infanticide*), the chapel so-called from the legend that here a poor fiddler dashed out the brains of his starving child. A black cross designates the tragic spot.

n. *Brunnen*, one of the most charming localities on the lake; beyond this point the lake is called the Lake of Uri. s. Near the point of the promontory is Schiller's Monument, a pyramidal rock rising 80 ft. from the water, bearing an inscription to Schiller; 1 ml. beyond is Rütli, or Grütli, the memorable place where the 3 patriots met Nov. 7, 1307, and took the oath of their country's freedom from Austrian oppression.

n. Tell's Chapel, said to have been erected 1388, on the spot where Tell leaped from Gessler's boat; the chapel contains rude frescos of events in Tell's history.

**\*\*Scenery.**

**Flüelen.** Head of the lake.

## Flüelen—Locarno.

80 mls.; 5 hrs. *Fares*, I. Cl., 24 fr.; II., 17 fr.

From Flüelen the *St. Gothard road* follows the narrow valley of the Reuss to the very summit of the Pass, thence it enters the valley of the Ticino, down which it threads its way to Lake Maggiore. The line of the railway is essentially the same, with the exception of the tunnel. At Bellinzona the railway divides: one branch leading to Locarno on Lake Maggiore, the other to Lugano, Como, and Milan direct.

Mls.	1. Flüelen.....	91	1. Alt. 1,433 ft. The head of Lake Lucerne.
2	2. Altorf.....	89	Steamers for Lucerne, 6, 10, 2, 4. Take diligence or railway for St. Gothard Pass to Milan.
5	Radshausen.....	86	
6	Birtschen.....	85	<b>**Scenery.</b>
7	Kluss.....	84	
8	Buchholz.....	83	2. 1,466 ft. In the centre of the village is a statue of Tell, standing where he shot the apple from his son's head. At a distance of 400 ft. is a fountain marking the place of the tree to which the lad was bound. The vil. of Bürglen, the birthplace of Tell, is near.
9	Rütlenen.....	82	
10	Silenen.....	81	
11	3. Amsteg.....	80	
13	Intschi (2,168)....	78	
14	Meitschlangen....	77	
17	4. Wyler.....	74	
18	Hubel.....	73	
19	Wasen (2,756)....	72	3. 1,758 ft. bfr., e., the Windgelle, 10,463 ft. aft., e., the Bristenstock, 10,085 ft. The ascent of the Pass here commences.
19	5. Wattingen.....	71	
21	6. Göschenen.....	70	
22	7. Schöllenen.....	69	
24	8. Devil's Bridge....	67	4. 2,661 ft. The Pfaffensprung Bridge, where



24	9. Urner Loch.....	67	a monk leaped across the stream with a girl in
25	10. Andermatt.....	67	his arms.
27	11. Hospenthal.....	65	
33	Cantoniera.....	58	5. 2,998 ft. *Cascade of the Rohrbach.
35	12. Pass (6,936).....	56	6. 3,609 ft. Entrance to the St. Gothard rly.
35	13. Hospice (6,864).....	56	tunnel, terminating at Airolo, 9 mls.—the dis-
43	14. Airolo (3,868)....	48	tance by carriage road being 22 mls., and the
47	Piotta.....	44	elevation 3,200 ft.
48	15. Ambri.....	43	7. A defile, 2 mls. long, much exposed to ava-
50	16. Fiesco (3,110).....	41	lanches.
51	Rodi.....	40	
53	17. Mairengo.....	38	8. 4,593 ft. Memorable for two obstinate
54	18. Faido (2,366).....	37	battles between the French and Russians, 1799.
60	19. Giornico (1,325)....	31	9. 4,642 ft. A tunnel 210 ft. long; formerly
63	Bodio (1,068).....	28	travellers passed around on the face of the rock
65	20. Polleggio.....	26	by means of a bridge hung by chains.
66	21. Biasca.....	25	10. 4,737 ft. In the valley of Uri or Urseren,
70	Osogna (964).....	21	a green, fertile, level meadow, doubtless an an-
73	22. Cresciano.....	18	cient lake bed, whose waters ultimately wore
74	23. Claro.....	17	the passage at the gorge of the Devil's Bridge.
76	24. Castione.....	15	11. 4,800 ft. Road is joined by that from the
77	25. Arbedo (813).....	14	
79	26. Bellinzona.....	12	
91	27. Locarno.....	Mls.	

Furca Pass; Lombard tower, ru.; e. glacier of St. Anna;  $2\frac{1}{2}$  mls. before the summit, Rodont Bridge, 6,621 ft. \*views to the north.

12. Snow usual all the summer; e. Sasso di San Gottardo, 8,235 ft.; w. the Fibbia, 8,996 ft. Farther n. Pizzo di Lucendo, 9,708 ft. Several small lakes; great variety of flowers in summer.

13. Adjoining the Albergo is the Hospice, erected by the Canton, containing a number of beds offered gratuitously to poor travellers. Aft.  $\frac{1}{2}$  ml. × the Ticino, which has its source in the Sella lake on the east.

At the first Cantoniera enter the Val Tremola, nearly two miles in length. The road makes a rapid descent by nearly 80 zigzags, gaining, in 8 miles, but 3 in actual distance. Much exposed to avalanches.

14. Italian spoken, although the boundary of Italy is below the head of Lake Maggiore. Entrance to the St. Gothard tunnel, completed 1882. Below A. is the Stretto di Stalvedro, in which a battle between the French and Russians was fought, 1799. w. Ruins of Lombard tower; aft. 1 ml., w., \*cascade of the Calcaccia.

15. w. The Piz Massari, 9,062 ft.

16. Soon enter \*gorge through Mt. Piottino; × the Ticino several times: \*cataracts. 17. w. \*Cascade of the Piumogna.

18. Italian village; aft. \*scenery, and numerous \*waterfalls; × the Ticino over a cataract.

19. Lombard fortress, r.; ch. of St. Niccolò da Mira on site of a heathen temple; aft., w., \*cascade of Cramosina.

20. e. Junc. of the Brenno, below which the valley is called the Riviera.

21. Take diligence for the Bernardino Pass to Coire. e. Old Romanesque ch. on hill. 22. \*Cascades.

23. Above is Mt. Claro, 8,760 ft., with convent at height of 2,074 ft.

24. × the Moësa. 25. Battlefield of Swiss and Milanese, 1422.

26. 777 ft. alt. In the Middle Ages was an important military post; several of

the castles yet remain in good preservation. Bridge of 14 arches over the Ticino.

From Bellinzona railway may be taken to Lugano, and thence to Como.

27. Take steamer for Lake Maggiore, Arona, and Milan.

## Lake Maggiore.

37 mls. ; 5½ hrs. *Fare*, 4.50 fr.

From Locarno, 10.30 a.m. ; 3.30 p.m. ; 12 night. From Arona, 4.30 a.m. , 9.40 a.m. ; 5 p.m.

The 4.30 a.m. boat from Arona goes to Magadino, a few miles above Locarno ; returning from M. at 10.10 a.m. A boat also leaves Arona at 2.40 p.m. for Cannobbio ; leaving C. on the return at 4.30 a.m.

Lake Maggiore, the Rom. *Lacus Verbanus*, is scarcely less renowned for its beauty than the Lake of Como ; the scenery of the Borromean Islands and the bay of Baveno being unsurpassed by any lake of Italy.

w. *Locarno*, principal steamboat landing for the n. end of the lake, and terminus of a branch of the St. Gothard Railway ; embosomed in orange and citron groves, giving an appearance of great beauty as seen from the steamer.

w. *Brissago*, charmingly clean and inviting ; hillside covered with fruit orchards.

w. *Cannobbio*, one of the earliest towns on the lake ; entrance to the Val Cannobbino.

e. *Luino*, landing for diligence to Lugano and Lake Lugano ; popular summer resort, both from its beauty and salubrity. Birthplace of Luini.

w. *Cannero*, a delightful village amid vineyards and groves. On the isl. adjacent ru. of Cas. Mazzarda, of five brothers, brigands of the 15th cent.

e. *Germignaga*, noted for its silk winding and spinning.

w. Approaching *Intra*, the *Strahlhorn*, the *Mischabel*, and the *Simplon* become visible, w.

e. *Laveno*, *Monte Il Sasso del Ferro*, 5,918 ft.

w. *Pallanza*, the Bay of Baveno extends 4 mls. w.

\*\*The Borromean Isles, *Isola Madre* s. side ; with terraced walks, orange and lemon trees (1 fr.). *Isola Bella*, with luxuriant tropical garden, grottoes, fountains, statues, etc. ; *château* contains a collection of pictures (½ fr.). *Isola dei Pescatori*, occupied by fishermen ; and *Isola S. Giovanni*, n.

\*\**Baveno*, landing for the *Simplon Route* to *Sierre* and *Geneva*. *Stresa*, on the int. side, monastery, now a school.

*Arona*, landing for rly. for *Milan*. See *Route No. 44*.

## Route No. 26. Lucerne—Zurich.

39 mls. ; 2 hrs. *Fares*, I. Cl., 6.50 fr. ; II., 4.50 fr.

MLs.	1. <b>Lucerne</b> .....	39	1. Passing the tunnel, diverge to the e. ; × the Reuss and along the Rothsee.
5	Ebikon ... ..	34	
8	2. <b>Gisikon</b> .....	31	2. During the dissensions of 1847 several
11	Rothkreuz.....	28	skirmishes occurred at the covered bridge.
14	3. <b>Cham</b> .....	25	
16	4. <b>Zug</b> .....	23	3. × the Lörze, follow the margin of Lake
18	Knönau.....	21	Zug.

20	Metmenstett.....	19	4. <i>Stop 3 m.</i> On the n. shore of Lake Zug
22	Affoltern.....	17	Train returns a distance on the same line. x
24	Hedingen.....	15	the Lorze; e. the Aengster Berg, 2,723 ft.
26	Bonstetten.....	13	5. Tunnel nearly $\frac{1}{2}$ mile.
30	5. Birmensdorf.....	9	6. e. The Uetliberg, around which the rly.
33	Urdorf.....	6	makes an extended curve.
38	6. Altstetten.....	1	7. See Zürich.
39	7. Zürich.....	Mls.	

### Route No. 27. Bâle—Zurich.

56 mls.; 3 hrs. *Fares*, I. Cl., 9.20 fr.; II., 6.50 fr.

Mls.	1. Bâle.....	56	1. The rly. follows the Rhine eastward for a distance, and then enters the rugged country of the Jura range.
3	Muttenz.....	53	
5	Pratteln.....	51	
7	Augst.....	49	2. Rom. <i>Augusta Rauracorum</i> . During the Roman period, and the Middle Ages, one of the most important fortresses of Central Europe.
11	2. Rheinfelden.....	45	Many times besieged and taken; destroyed by the French, 1744.
12	Möhlis.....	44	
17	Mumpf.....	39	
19	Stein.....	37	
21	Eiken.....	35	
23	Frick.....	33	
26	Hornussen.....	30	3. <i>Stop 4 m.</i>
29	Effingen.....	27	4. <i>Stop 2 m.</i> ; usually change cars.
31	Bötzenegg.....	25	5. The Rom. <i>Aquæ Helvetica</i> , a favorite resort; residence of the Hapsburgs in the Middle Ages.
36	3. Brugg.....	20	6. 1799 the French made the passage of the Limmat and defeated the Russians. *Scenery.
38	4. Turgi.....	18	7. See Zürich.
41	5. Baden.....	15	Rlys. for Coire, Lucerne, and Constance
43	Wettingen.....	13	
46	Killwangen.....	10	
49	6. Dietikon.....	7	
51	Schlieren.....	5	
53	Altstetten.....	3	
56	7. Zürich.....	Mls.	

### Route No. 28. Zürich—Coire.

Steamer may be taken from Zürich to Rapperschwyl; 2 hrs  
*Fares*, I. Cl., 1.90 fr.; II., 1.25 fr.

#### THE LAKE OF ZÜRICH.

Zurich	2	3	5	8	10	12	13	15	17	18	20	Rapperschwyl
	1	4	6	7	9	11	14	16	19			
1 Wollishofen.					6 Thalwyl.			11 Au.				16 Richterswyl.
2 Zollikon.					7 Oberreiden.			12 Uetikon.				17 Kehlhof.
3 Küssnacht.					8 Herrliberg.			13 Mannedorf.				18 Uerikon.
4 Rüschlikon.					9 Horgen.			14 Wädenswyl.				19 Freyenbach.
5 Erlenbach.					10 Meilen.			15 Stäfa.				20 Schirmensee.

#### RAILWAY.

From Zürich to Coire, 81 mls.; 4 hrs. *Fares*, I. Cl., 12 fr.; II., 8.50 fr.



Mls.	1. Zurich.....	81	1. See Zürich. × the Sihl and the Limmat;
3	2. Oerlikon.....	78	tunnel ½ mile. 2. × the Glatt.
6	Wallisellen.....	75	3. Mediæval castle. 4. Forest.
9	Dübendorf.....	72	5. Stop 5 m. Station of stmr. to Zürich; ×
11	Schwerzenberg....	70	the Jönen-Fluss; w. nunnery of Wurmspach;
12	Nänikon.....	69	rly. near Lake Zürich.
14	3. Uester.....	67	6. Grynau, sq. tower on the Untere Buchberg.
16	Aathal.....	65	7. e. Monastery of Sion.
18	Wetzikon.....	63	8. Skirmishes between French and Russians,
22	Bubikon.....	59	1799. *w. view of the Valley of Glarus.
24	4. Rütli.....	57	9. Tunnel; w. snow peaks of Wiggis and
29	5. Rapperschwyl....	52	Glärnisch.
34	6. Schmerikon.....	47	10. Stop 5 m. Junc. for Glarus; at the west
36	7. Ueznach.....	45	end of the Wallensee, 12 mls. long, 2 wide, one
37	Kaltbrunn.....	44	of the finest Swiss lakes. Rly. skirts its entire
42	8. Schänis.....	39	length. 9 tunnels; × the Escher Canal. Opp.
44	9. Ziegelbrücke.....	37	side of the lake are the Bayerbach and Seren-
45	10. Wesen.....	36	bach waterfalls. *Views east.
49	Mühlehorn.....	32	11. *View of the lake; opp. is the Churfirsten,
52	11. Murg.....	29	6,890 ft.
54	Unterterzen.....	27	12. At e. end of the Wallensee. Enter the val-
57	12. Wallenstadt.....	24	ley of the Seez; w. ruins of castle Gräplang.
59	13. Flums.....	22	13. e., on height, pilgrimage ch. of St.
63	Mels.....	18	Georgen.
64	14. Sargans.....	17	
69	15. Ragatz.....	12	
71	Malenfeld.....	10	
74	16. Landquart.....	7	
76	17. Zizers.....	5	
81	18. Coire.....	Mls.	

14. Stop 3 m.; sometimes change cars. Enter the valley of the Rhine.

15. Opp., on the summit of the Fläscherberg, are remnants of fortifications. This pass was fortified by Emp. Constantine against the barbarians. Cas. of the Toggenburg. Recently Ragatz has become one of the most popular summer resorts in Switzerland—the visitors numbering 50,000 annually. 2½ mls. dist. is the celebrated Bad Pfäfers, and the \*\*Gorge, one of the most remarkable of the Alps.

16. Confluence of the Landquart and Rhine; w. the Grauhörner, 9,341 ft.

17. w. the Calanda, 9,213 ft.; e. the castles of Krottenstein, Leichtenstein, and Haldenstein.

18. The Rom. *Curia Rhetorum*; pop., 7,500. The cathedral dates from the 8th cent.; the chapel of the Episcopal pal., within the walls of the Rom. town, is among the most ancient Christian edifices known. Terminus of the rly., take diligence for the Furca, Bernardino, and Splügen Passes.

The Romansch, a Latin dialect, is still spoken here.

## Route No. 29. Coire—Como. (The Splügen Route.)

By diligence, from Coire to Colico. Leave Coire at 10 a.m.; 11 p.m. Leave Colico at 1 p.m.; 8.30. p.m.

72 mls.; 15 hrs. *Fares*, Coupé, 32 fr.; Interior, 26 fr.

Mls.	1. Coire (1,935)....	72	1. Coire. See Route No. 23. Take rly. for
3	2. Ems.....	69	Zürich.
6	3. Reichenau.....	66	

8	Bonaduz (2,146)...	64	2. Cas. of Hohenems, r. x the Rhine 85 ft. above the waters.
9	4. Rhäzüns (2,126)...	63	3. Confluence of the Hinter-Rhine and Vorder-Rhine. The Château near the hotel contains some mementos of Louis Philippe, who sought an asylum here in 1794, and taught a school under the name of Chabot.
12	Rothenbrunn.....	60	4. *Views. Château of the Vieli family on an elevation.
13	Realta.....	59	5. n. is the Trinserhorn, 9,934 ft.; the Ringelspitz, 10,695 ft.; e. Stätzerhorn; St. Michel, 10,371 ft.; s. Piz Curver 9,761 ft.
14	Luvreu.....	58	6. Rom. <i>Tusauru</i> ; the cas. of Hohen-Rhaetien, on the banks of the gorge, is the oldest in Switzerland, B.C. 587.
15	5. Katzis (2,185).....	57	7. *Views.
16	Cas. Tagstein.....	56	8. **One of the most celebrated gorges of the Alps; the old bridle-path was but 4 ft. wide, frequently overhanging the torrent below; the present road was constructed 1822, cross the stream 3 times in the gorge. Enter the valley of Schams.
17	6. Thusis (2,447).....	55	9. Cas. of Fardün, r.
18	Verlorne Loch.....	54	10. Tower of Castellatsch.
19	7. Rongellen.....	53	11. Ruins. 12. 3 mls. long. x the Averser-Rhein; numerous *waterfalls.
22	8. *Via Mala.....	50	13. A rocky passage.
23	Zillis (3,061).....	49	14. Junc. of the Splügen and St. Bernardino routes, the last village before making the ascent of the Pass. 2,200 ft. ascent are now made in 7 mls. with numberless zigzags.
	9. Donat.....		15. Alt. 6,945 ft.; boundary line of Italy and Switzerland; stone e.; w. the Tambohorn, 10,748 ft.; e. the Surettahörner, 9,925 ft. This Pass was used by the Romans.
24	Pigneu.....	48	16. In a broad valley, apparently an ancient lake bed. The old road, to the w., was much exposed to avalanches. In 1800 the army of
25	10. Andeer (3,212)...	47	
26	11. Bärenberg.....	46	
	12. *Roffna Ravine...		
29	Schmetz.....	43	
30	13. Sassaplana.....	42	
31	Ruli.....	41	
33	14. Splügen (4,775).....	39	
35	N. Staffel.....	37	
36	Rhazuns.....	36	
38	Berghaus (6,677).....	34	
40	15. Splügen P. (6,945).....	32	
40	1st Cantoniera.....	32	
41	16. Dogana (6,247).....	31	
41	Piano d' Casa.....	31	
42	2d Cantoniera.....	30	
43	3d Cantoniera.....	29	
44	Mostaccio.....	28	
46	17. Pianazzo.....	26	
48	Alle Corti.....	24	
49	18. C. Dolc'o (3,553)...	23	
51	Prestone.....	21	
51	Vho.....	21	
52	Cimaganda.....	20	
53	19. Gallivaggio.....	19	
54	Martega.....	18	
55	S. Giacomo.....	17	
56	20. Ugia.....	16	
57	21. Chiav'a (1,040).....	15	
58	Prata.....	14	
59	Malaguardio.....	13	
60	Porettina.....	12	
61	Sommaggia.....	11	
63	22. Riva.....	9	
72	23. Colico (722).....	Mls.	

Gen. Macdonald making this passage in Dec. was here overwhelmed with snow, causing enormous loss of life. Many zigzags and tunnels.

17. \*\*Falls of the Madesimo, 700 ft., seen from the roadside. \*Views. Zigzags. On the face of the ledge, e. side, is an inscription recording the date of the completion of the road.

18. Several detached groups of hamlets. Beyond, is another inscription on the rock, relating to the construction of the road.

19. Ch. with slender spire; chestnut forests.

20. Zigzags. Vineyards and luxuriant vegetation.

21. Rom. *Clavenna*. Alt., 1,040 ft. On the Maira, a little above its junction

with the Ticino—quaint and uninviting. The castle in the village is noted for the numerous sieges it has undergone.

22. *Lake Riva*; road follows the shore to Colico; × the Adda; ruins of the Spanish cas. of Fuentes.

23. On Lake Como. Terminus of the diligence route; take stmr. for Como and Milan.

### Lake Como. *Colico—Como.*

30 mls.; 4 hrs. *Flare*, 4.50 fr.

Leave Colico at 3.30 a.m.; 6.35 a.m.; and 3.20 p.m. Leave Como at 8 a.m.; 9.55 a.m.; 3.40 p.m.

The Lake of Como, deeply imbedded in the Alps, with its shores and mountain slopes dotted with towns and villas, and rich in tropical vegetation, though lacking in the grandeur of Lake Lucerne, is yet esteemed one of the most beautiful lakes on the globe. It is about 30 mls. in length, 1 to 2 in width, and nearly 2,000 ft. in depth.

e. Colico, northern end of the lake, landing for the Splügen Route.

w. Gravedona, the largest village on the lake. Villa of Cardinal Gallio with 4 towers.

w. Musso; cas. of Musso on the height.

e. Dervio, at the mouth of the Varrone. Above are Mts. Legnone, 8,566 ft.; and Legnoncino, 4,951 ft.

w. Rezzonico, ruins of a fortress.

e. Bellano, at the mouth of the Pioverna. Mt. Grigna, 7,254 ft.

w. Il Sasso Rancio, "the orange rock."

e. Gittana, landing for Regoledo, a water-cure, 500 feet above the lake.

w. \*Menaggio, landing for Lake Lugano. Diligence daily at 11 o'clock. s. Villa Mylius.

e. Varenna;  $\frac{1}{2}$  ml. s. is the Fiume Latte, or Milk Brook, with cascade of 1,000 ft. fall.

w. \*Cadenabbia; \*Villa Carlotta. Above is S. Martius; dist. Monte Crocione.

e. \*Bellagio, on the point between the two arms of the lake, the eastern being called Lake Lecco. Stmr. leave Bellagio for Lecco at 10.30 a.m. and 6. p.m.; from Lecco at 8 a.m. and 3.30 p.m. One of the most charming localities on the lake.

e. Villa Melzi, seat of the Vice-President of the Ital. Repub., 1802. Near Sala, w., is the isl. of Comacina, with small ch.

w. Argegno, at the mouth of the Intelvi Val.

e. Above Nesso is Piano del Tivano, 3,742 ft.

w. Laglio, with villa Antongina.

w. Carate, with villa Colobiano, red and green; also a pyramid to Joseph Frank, physician; dist. Mt. Bisbino, 4,400 ft.

w. Moltrasio, \*cascade.

e. Pliniana, so named from a spring near by, mentioned by Pliny.

e. Torno, on a point; surrounded by numerous villas.

w. Raimondi, the largest villa on the lake. Adjacent is villa d'Este, once occupied by Queen Caroline, consort of Geo. IV. of Eng.

e. Villas Taverna, Pasta, Taglioni, the celebrated danseuse, and Napoli, castelated.

\*Como, take rly. for Milan; station  $1\frac{1}{2}$  ml. from the quay. See *Route No. 45.*



## Route No. 30. Lucerne—Interlaken (*Via the Brünig*).

Lucerne to Alpnach-Gestad, by steamboat; thence to Brienz by diligence; stmr. to Bönigan; and rly. to Interlaken. [Carriages may be taken for the entire route, for parties of four or more, at slight additional cost.]

By diligence from Lucerne for Brienz at 6.30-3; 10-6.

From Brienz for Lucerne, 6.30-1; 9-4; 12-7. Distance, 37 mls. *Fares*, Coupé, 13 fr.; Interior, 11 fr.

Mls.	10.20 a.m.	1. <b>Lucerne</b> ...	4.00 p.m. arr.	37
		Steinbach .....		
		Hergiswyl .....		
		2. Stansstad .....		
		Ratzloch .....		
		Niederstad. ....		
10		3. Stad. ....		27
11	12.00	4. Alpnach .....	3.00	26
13		Schlieren .....		24
14		Ragiswyl. ....		23
15		Bizihoffen .....		22
16	1.00	5. Sarnen (1,630) ...	1.00	21
		Wyssenbach .....		
17		6. Sachslen. ....		20
21		7. Giswyl (1,800)....		16
23		8. Bürglen .....		14
26	4.00	9. Lungern (2,165)...	12.00	11
28	arr.	10. Pass (3,395).....	a.m.	9
37	6.00	11. <b>Brienz</b> (1,857)...	9.00	Mls.

1. By steamer, passing successively on the w. bank, the châteaux Tribschen, Stutz, St. Niklausen; the villages of Kramerstein, Kastanienbaum; s. at the foot of the Bürgenstock, Kehrsiten, and Huttenort; curhaus high above.

2. Square tower erected, 1308, as a defence against the Austrians. Enter the Alpnacher See through the Acherbrücke, or drawbridge.

3. Steamboat landing; take diligence.

4. Wide fertile valley. Near, n., was the famous "Slide of Alpnach," a huge wooden trough 8 mls. in length, for sliding down the timber from Pilatus.

5. Genuine Swiss village; pop., 4,000; three mls. dist. is the hermitage of St. Nikolaus von der Flüe, through whose influence the dissensions of the Federal Assembly, 1482, were harmonized. The ascent commences. Lake Sarnen, 4 mls. by 1½. Fine views of lake and mountains to the north.

6. Church contains the bones of St. Nikolaus.

7. Village between lakes Sarnen and Lucerne; considerable portion of the village destroyed by an inundation, 1629; the barrier made by the débris formed a lake, which was drained again, 1759.

8. Lake of Lungern, 1½ ml. long.

9. Usually change horses. *Stop a few minutes.*

10. Beyond the Pass (Hotel Brünig), come into view \*\*the Valley of the Aare from Meiringen to Brienz, \*\*and an extended panorama of the Bernese Alps: (left to right) the Engelhorn, Wetterhorn, Schreckhorn, Finsteraarhorn, and Jungfrau. In front, the falls of the Oltschibach; to the l., fall of the Reichenbach. Road winds down through numerous cuttings in the overhanging rock. Pass the small villages of Wacht, Brienzwyler, Balm, and Nacht.

11. *Lake Brienz.* Take steamer; fare 2 fr. Village noted for wood-carving. Small boat may be taken for the evening illumination of \*\*Giessbach Falls, 1½ fr.

**Lake of Brienz. *Fare, 2 fr.****East.*

<b>Brienz,</b>	1	
Ebligen,	3	2 Giessbach.
Winkel,	4	
Oberried,	5	
		6 Iseltwald.
		7 Senegg.
Niederried,	8	
Schadburg,	9	
Mossain,	10	
Ringgenberg,	11	
		12 Bönigan.

*West.***Interlaken.**

The Lake, 7 mls. in length and 2 in width, is surrounded by precipitous mountains, whose barren sides give evidence of the constant slides to which they are subject. Depth, nearly 2,000 ft.

1. Steamboat landing; take diligence for Lucerne and Meiringen.

2. *Landing for the Falls*; Inclined railway to the hotel; 1 fr. The Terrace commands a full view of the Giessbach. \*\*The Falls are broken into seven cascades by the projecting

rocks, making in all a descent of 1,143 ft. to the lake.

\*\*The Illumination of the Falls every evening from June 15 to end of Sept.; guests 1 fr. first evening only; visitors 1½ fr. Recently a popular resort.

8. Aft., cas. Ringgenberg, ru., and an old tower on an isolated hill.

12. Steamboat landing; take cars (10 min.) to Interlaken.

Interlaken, more noted as a convenient rendezvous for tourists than for any special beauty in itself or its scenery. Situated on the low land between Lakes Brienz and Thun, and about a mile from either (see *Interlaken*).

**Route No. 31. Interlaken—Berne.**

Rly. to Därligen; steamer to Scherzligen; rly. to Berne; 3 hrs.

**Lake of Thun—10 mls. 765 ft. deep. *Fare, 2 fr.****East.*

<b>Interlaken,</b>	1	
Nenhaus.	3	2 Därligen.
Küblebad,	4	
Sundlaunen,	5	
		6 Herbrig.
		7 Leissigen.
Leeren,	8	
		9 Kralligen.
		10 Burghübel.
		11 Spiez.
Merligen,	12	
Ralligen,	13	
Gonten,	15	14 Moos.
Oertli,	17	16 Ghei.
Oberhofen,	19	18 Einigen.
Hilterfingen,	20	
		21 Gwatt.
		22 The Aare.
		23 Scherzligen.
<b>Thun,</b>	24	

*West.*

2. Steamboat landing. Take rly. for Interlaken, and stmr. for Berne.

3. The old landing place of the stmr.

7. Above, is the Morgenberghorn, 7,385 ft.

9. Above, is the Beatenberg.

13. The Ralligstöcke, 4,900 ft.; and the Sigriswyler Rothhorn, 6,736 ft.

12. Above is Niesen, 7,763 ft.

19. Above is the Stockhorn, 7,195 ft. At the stmr. reaches the lower end of the lake, in the direction of the upper end, may be seen (right to left) in order, the Jungfrau, Mönch, Eiger, Schreckhorn, and the Wetterhorn.

24. s., \*Schloss Schadau; n., Bächigut.

25. Landing of steamer; take rly. for Berne. Take stmr. for Interlaken.

**Railway, Scherzligen (Thun). Berne.**19 mls.; 1 hr. *Fares*, I. Cl., 3.15 fr.; II., 2.30 fr.

Mls.		
1	1. Scherzligen...	19
3	2. Thun.....	18
5	3. Uttigen.....	16
8	4. Reisen.....	14
9	5. Münsingen.....	11
13	6. Rubigen.....	10
17	7. Gümligen.....	6
19	8. Ostermundigen...	2
	9. Berne.....	Mls.

1. Steamer landing for Lake Thun; rly. terminus.

2. × the Aare. In favorable weather the line presents, s., numerous fine views of the Bernese Oberland.

3. On approaching Berne, s. \*view of the city and \*Alps. Pass the Wyler Feld, or drill-grounds and Botanical Gardens; × the Aare; \*view of Alps, s. 4. See *Berne*.**Route No. 32. Bâle—Berne.**67 mls.; 3 hrs. *Fares*, I. Cl., 10.60 fr.; II., 7.45 fr.

Mls.		
25	1. Bâle.....	67
27	2. Olten.....	42
30	3. Aarburg.....	40
33	4. Niederwyl.....	37
35	5. Murgenthal.....	34
38	6. Roggwyl.....	32
40	7. Langenthal.....	29
43	8. Bützberg.....	27
45	9. H'buchsee.....	24
49	10. Riedwyl.....	22
52	11. Wynigen.....	18
55	12. Burgdorf.....	15
56	13. Lyssach.....	12
60	14. Hindelbank.....	11
63	15. Schönbühl.....	7
67	16. Zollikofen.....	4
	17. Berne.....	Mls.

1. Rlys. to Constance and Heidelberg. Custom-house.

2. Stop 10 m.; usually change cars.

3. Junc. for Lucerne. Town almost wholly consumed by fire, 1840; w. castle, 1660, formerly residence of the governors, and a state prison, now an arsenal.

4. Stop 3 m.; usually change cars. Junc. for Neuchâtel and Paris. Tunnel; × the Grosse Emme.

5. Memorable as the place where Pestalozzi established his school, 1798.

6. Bfr. B., w., cas. of Reichenbach; pass the Wyler Feld, or drill-ground; \*view of the Bernese Alps; × the Aare.

See *Berne*. Rlys. for Lausanne and Interlaken.**Route No. 33. Berne—Lausanne.**61 mls.; 3½ hrs. *Fares*, I. Cl., 10.95 fr.; II., 7.85 fr.

Mls.		
3	1. Berne.....	61
6	2. Bümplitz.....	58
9	3. Thörishaus.....	55
12	4. Flamatt.....	52
16	5. Schmitten.....	49
20	6. Düdingen.....	45
24	7. Fribourg.....	41
27	8. Matran.....	37
29	9. Neyruz.....	34
30	10. Cottens.....	32
33	11. Chenens.....	31
	12. V. St. Pierre.....	28

1. Rly. for Interlaken, Bâle, and Paris.

2. × The Sense, the boundary of Berne and Fribourg.

3. Stop 3 m. The viaduct of the Sarine, 260 ft. high, ¼ mile long.

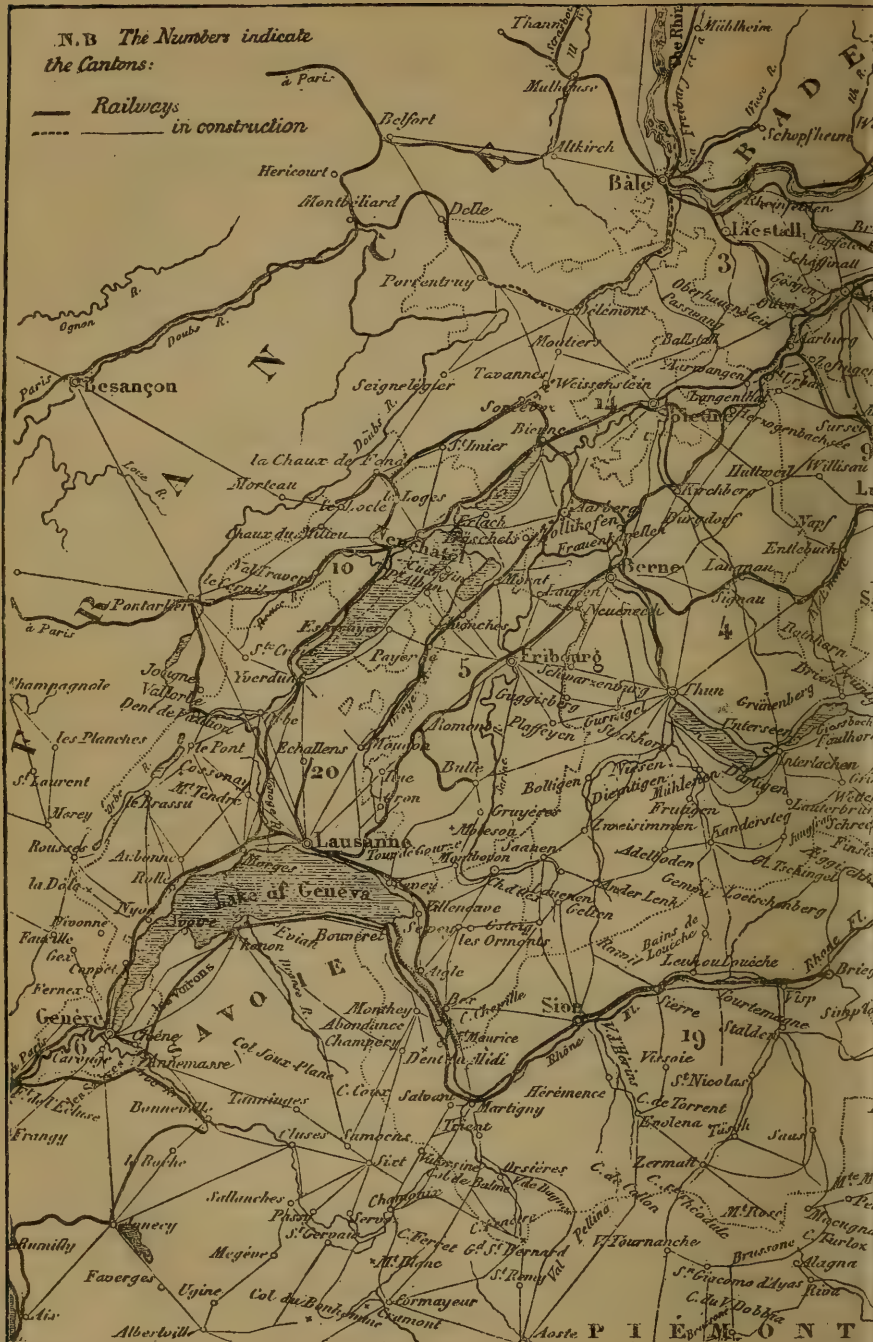
4. Stop 5 m., Ger. *Freiburg*; on a promontory of the Sarine. Noted for its great organ, supposed to be the largest ever constructed—67 stops and 7,800 pipes; played every evening at

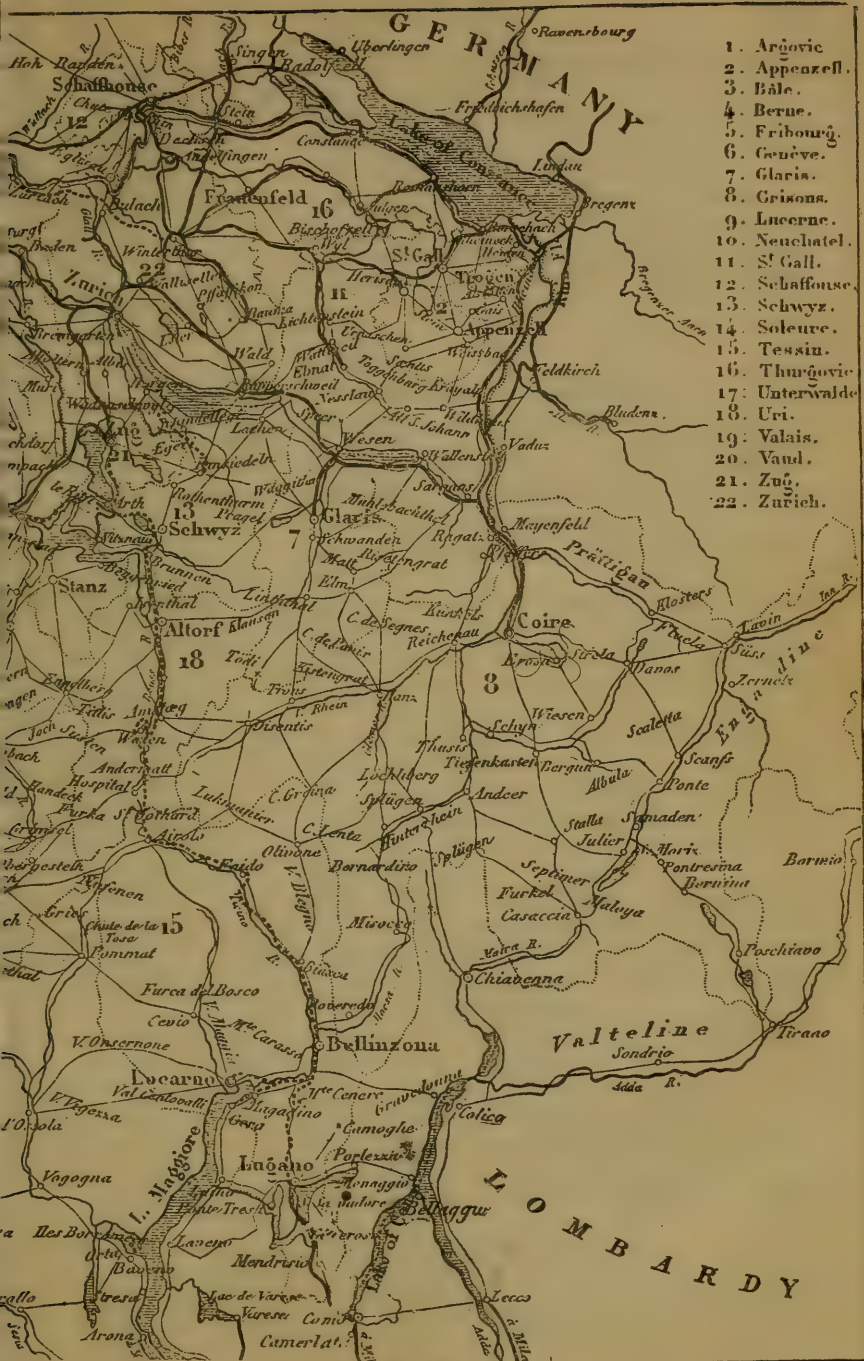




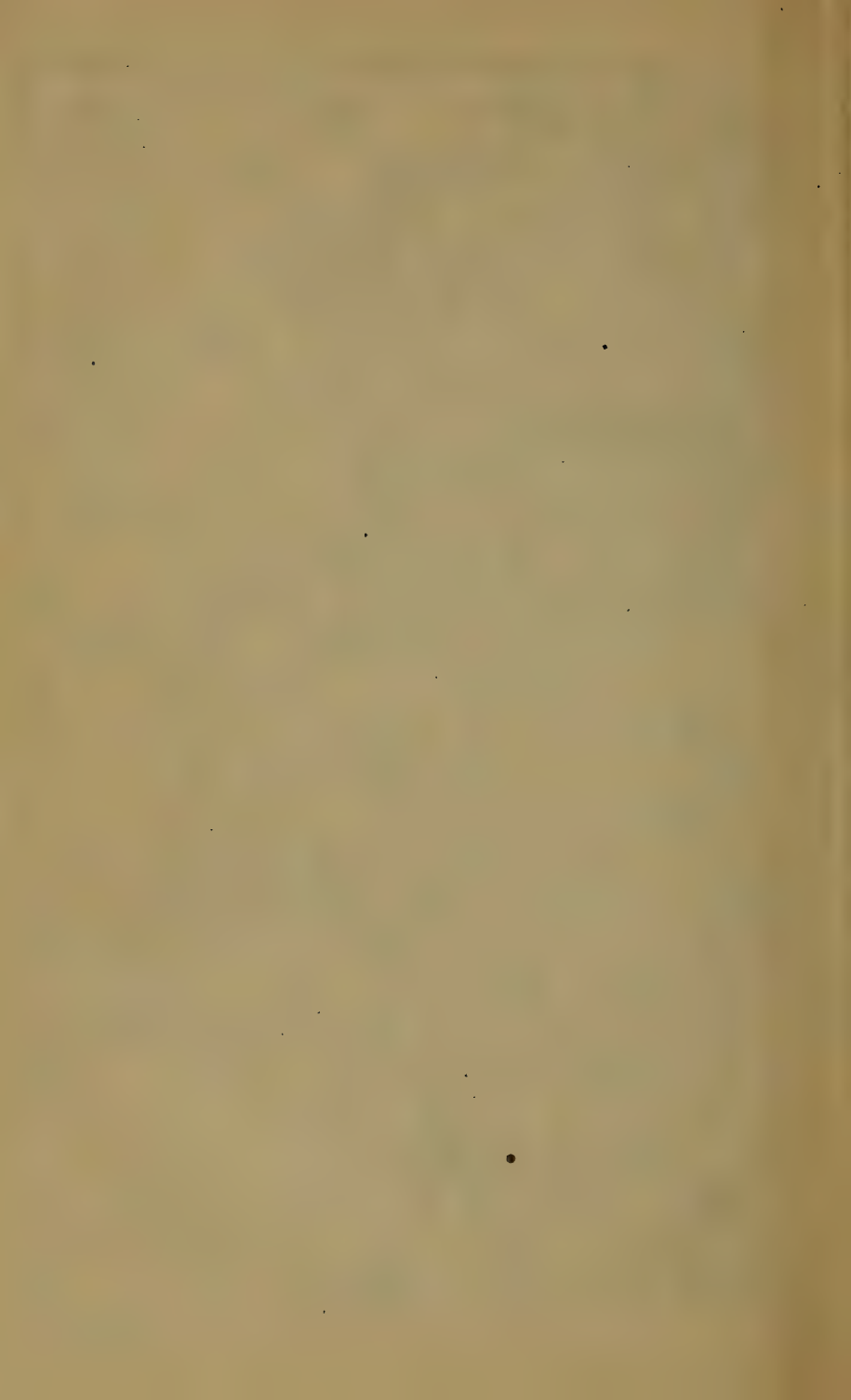
N.B The Numbers indicate  
the Cantons:

— Railways  
- - - - in construction









36	5. Romont. . . . .	25	dusk, 1 fr. The Suspension Bridge, 900 ft. long,
39	Siviriez . . . . .	22	at an elevation of 168 ft.
41	Vanderens . . . . .	20	5. <i>Stop 3 m.</i> Walled town on an eminence;
46	6. Rue . . . . .	15	schloss 10th cent. At intervals may be seen in
48	Palézieux . . . . .	13	the distance, e., the Moléson, 6,578 ft.
54	7. Chexbres . . . . .	7	6. *View; turreted castle; x the Broye.
56	Grand Vaux . . . . .	5	7. Soon after emerging from the tunnel,
59	La Conversion . . . . .	2	**view of Lake Geneva and adjacent moun-
61	8. Lausanne . . . . .	Mls.	8. <i>Stop 10 m.</i> Junc. of rly. from the Upper

tains; viaduct of nine arches.  
Rhône valley (see *Lausanne*).  
To **Geneva**. See *Route No. 34*.

## Route No. 34. Geneva—Brieg (breeg).

130 mls. ; 9 hrs. *Fares*, I. Cl., 25.85 fr.; II., 17.70 fr.

Mls.	1. <b>Geneva</b> . . . . .	130	1. Boat may be taken at 6.30 A.M. for Ville-
9	2. Coppet . . . . .	121	neuve, at the upper end of the lake, in time for
15	3. Nyon . . . . .	115	the train passing Villeneuve at 11.25.
21	Rolle . . . . .	109	2. Home and tomb of Necker and Mad. de
30	4. Morges . . . . .	100	Staël.
37	5. <b>Lausanne</b> . . . . .	93	3. Castle with 5 towers, 12th cent. Prangins,
43	Cully . . . . .	87	château of the Bonapartes.
50	6. Vevey . . . . .	80	4. s. Mt. Blanc may sometimes be seen be-
52	7. Clarens . . . . .	78	tween the mountains nearer the lake; x the
54	8. Veytaux . . . . .	76	Venoge.
56	9. Villeneuve . . . . .	74	5. <i>Stop 10 to 20 m.</i> Junc. of rly. for Berne.
62	Aigle . . . . .	68	See <i>Lausanne</i> .
65	10. Olion . . . . .	65	6. One of the most charming villages on the
67	11. Rex . . . . .	63	lake, commanding a view of unsurpassed beauty.
71	12. St. Maurice . . . . .	59	7. "Clarens! sweet Clarens, birthplace of
	13. Evionnaz . . . . .		deep love."— <i>Byron</i> .
78	14. Vernayaz . . . . .	52	8. The Castle of Chillon is upon a rock 60 ft.
81	15. Martigny . . . . .	49	from the shore, with which it is connected by a
86	Sax les Bains . . . . .	44	drawbridge; supposed to have been built prior
97	16. Sion . . . . .	33	to 800; fortified by Peter of Savoy in 13th cent.
107	Sierre . . . . .	23	Now used as an arsenal.
	Louèche . . . . .		
116	Tourtemagne . . . . .	14	
125	Visp . . . . .	5	
130	17. <b>Brieg</b> . . . . .	Mls.	

9. Landing of steamer from Geneva. Follow the Rhine to Sierre and Brieg.
10. Rom. tower, 60 ft. in height.
11. Arched bridge of 15th cent.; 70 ft. span; x the Rhone.
12. *Stop 10 m.* The Abbey is reputed to be one of the oldest this side the Alps; 4th cent. Aft., Chapelle de Verolliaz, where 6,000 soldiers of the Theban Legion suffered martyrdom.
13. Destroyed by a stream of mud from the mountain in 563. s. \*Fall of Pissevache.
14. Route to Chamonix. Aft., 1 ml., \*Gorge du Trient, s.
15. Route to Chamonix and St. Bernard.
16. n. On height eas. of Tourbillon, 1294; burned 1788; below, cas. of Valeria, now a seminary for priests.

17. Terminus of the railway. Take diligence for the Simplon Road to Arona and Milan; also diligence for the Upper Rhone Valley, the Rhone Glacier, the Furca Pass, Andermatt, and the St. Gothard tunnel.

### Route No. 35. Brieg—Arona. (*The Simplon Road.*)

By diligence; 75 mls.; 16 hrs. *Fares*, 35 fr.; 26 fr.

BRIEG, 4.45 a.m. and 10.30 a.m. ARONA, 4.15 a.m. and 11.50 p.m.

Mls.	4.45	1. <b>Brieg</b> .....		75
	dep.	Schlucht.....	8.40	
3		2. 1st Refuge.....		72
7		3. Granter.....		68
9	7.30	4. Berisal.....		66
13		5. Caploch.....		62
14		6. Kaltwasser.....		61
15		Pass (6,594 feet)...		60
16		7. Hospice.....		59
17		8. Hospice, old.....		58
20		9. Eggen.....	4.00	55
21	10.30	10. Simplen.....		54
23		11. Gsteig (4,042)...		52
26		12. Gondo.....		49
28		13. S. Marco.....		47
30	12.20	14. Iselle.....	1.00	45
37	noon.	15. Crevola.....	a.m.	38
39	2.30	16. Domo.....	10.00	36
44		Pallanzeno.....		31
47		Masone.....		28
50		Premosello.....		25
52		Cuzzago.....		23
54		17. Migliandone.....		21
56		18. Ornavasso.....		19
62		19. Fariolo.....		13
63		20. Baveno.....		12
75		21. <b>Arona</b> .....	Mls.	

This road was constructed under Napoleon I., 1800-1806.

1. 2,244 ft. At junct. of the Sal tine and Rhone. Pop. 1,100 Cas. Stockalper, 4 towers. Furca road continues up the Rhone valley; the Simplon turns southward up the valley of the Saltine to the summit of the Pass.

2. 3,559 alt.; 2d Refuge, 4,334.

3. × the Canter. Road returns on opp. side of the valley—much exposed to avalanches.

4. 5,006 ft.; 3d Refuge. In 1804 the Valais here met and routed a greatly superior force of Italians. × the Frombach; aft., 1 m., × the Weissbach. Forest. 4th Refuge.

5. Gallery 100 ft.; \*view of the Rauthorn and Raut-Glaciers.

6. 6,460. Road describes an

immense curve to the e., passing along the face of Monte Leone; much exposed to avalanches; passage made beneath the glacier stream by tunnel. *Refuges* frequent. \*\*View to the n., embracing the Rhone Valley, the Bernese Oberland, and Aletsch Glacier. Brieg is seen below (near by!).

7. Large building, e. Travellers kindly received. e. Above is Mt. Leone, 11,696 ft. Open valley—probably a lake bed.

8. Old Hospice below, w., now occupied by shepherds. w. The Rauthorn, 10,463; Raut Glacier.

9. × the Krumbach; × the Am Senk bridge; w. Rossboden Glacier.

10. Stop 15 m., 4,856 ft.; × the Löwenbach; enter the Laquinthal; × the Krumbach.

11. Gallery of Algaby; \*\*ravine of Gondo; × the Diveria, \*\*Gallery of Gondo. See Swiss Guide. Cascade of the Alpienbach. \*\*Scenery.

12. 2,118 ft. Last Swiss v.; ½ ml. aft., e. side, is the boundary stone.

13. First Italian town. Customs examination.

14. 2,175 ft. × the Val Cherasca; village of Trasquora.



15. Gallery of Crevola; 2 m. aft., the village of C.; × the Diveria; bridge 100 ft. high. Enter Val d' Ossola; along the Toce.

16. 1,000 ft. Pleasant village; 1,000 pop. *Stop 30 m.* Beyond villa × the Antrono—near Vogona × the Toce.

17. × the Toce. 18 Cas. e., ru. The quarry, n., whence the stone for the Cathedral at Milan was obtained.

19. Quarries whence the stone columns of St. Paul's, Rome, were obtained.

20. By diligence or boat to Arona. Diligence follows the lake shore. \*Views of Lake Maggiore and the Borromean Islands.

21. Diligence leaves Arona for Sierre at 12 night. 98 mls.; 20 hrs.

Take rly. for Milan. See *Route No. 44.*

## Route No. 36. Geneva—Chamonix.

50 mls. *Fares*, 21 fr.; return 31 fr.

By diligence from GENEVA, 7 a.m.; 9 hours.

From CHAMONIX, 7 a.m.; 7 hours.

The road follows the valley of the Arve the entire distance from Geneva to Chamonix—at first along a broad level plain and farther on through a narrow winding gorge.

			1. Boundary between Switzerland and France.
Mls.	<b>Geneva</b> .....	50	
3	1. The Foron .....	47	2. Alt. 1,384 ft.; w. dist., château of Etrambière, with 4 towers; × the Menoge.
4	2. Annemasse .....	46	3. Aft., Château de Pierre; e., on hillside, Château Villy.
10	3. Nangy .....	40	4. 1,361 ft. e. On height, 2 ruined towers of Cas. Faucigny. *View w.
15	4. Contamines .....	35	5. 1,460 ft. w. The Brezon, 6,100 ft.; e. the Môle; × the Arve. Mon. to King Ch. of Sardinia, 72 ft. high. Valley becomes narrower.
	5. <b>Bonneville</b> .....		Junc. of diligence routes from Geneva, Chamonix, and Annecy. Railway to Geneva and to Annecy.
	Marignier .....		6. Change horses. e. Cas, Châtillon.
	6. Scionzier .....		7. 1,607 ft.; inhabitants engaged chiefly in watchmaking; × the Arve. 8. Aft., two canons beside the road for making echoes; 1 fr.
	Châtillon .....		
24	7. Cluses .....	26	
25	8. Balme .....	25	
	9. Magland .....		
33	11. St. Martin .....	17	
33	12. Sallanches .....	17	
36	13. Fayel .....	14	
37	14. St. Gervais .....	13	
39	15. Tunnel .....	11	
44	Pont de Marie .....	6	
45	16. Les Ouches .....	5	
47	Les Bossons .....	2	
50	17. <b>Chamonix</b> .....	Mls.	

9. e. Aiguilles de Varens, 8,960 ft.; e. cascade of Arpenaz.

11. \*\*View of Mt. Blanc, 17 mls. distant. × the Arve.

12. 1,791 ft.; 2,000 pop.; burned 1840. 13. × the Bon-Nant.

14. 2,066 ft. Dine. Popular watering-place. 15. At the farther end, and overhead, may be seen portions of a passage cut through the rock, supposed to be of Roman origin. Gorge. Cascade.

16. \*View of the valley of Chamonix and the Mt. Blanc range, with the glaciers stretching down the vast slopes: the glaciers de Gria, de Taconay, and des \*Bossons.

17. **Chamonix** (sham'-o-ny), 3,445 ft., in a deep narrow valley, at the foot of Mt. Blanc, the highest mountain in Europe. See *Chamonix*.

**Route No. 37. Chamonix—Martigny** (*via Tête Noir*).  
(By private carriage only.) 23 mls.; 7 hrs. Follow the Arve as far as Argentière in a narrow valley of gradual ascent.

Mls.	Chamonix.....	23	1. 4,236 ft. s. Aiguille Verte, 13,450 ft.; n. Aiguille du Chardonnet, 12,543 ft.; s. **Aiguille Argentière; e. Aiguilles du Tour; e. valley of the Arve, with bridle-path over the Col. de Balme to Col. de la Forclaz; n. the valley of Col. des Montets, through which the carriage road passes. *Glacier Argentière.
1	Les Praz.....	22	
3	Gla. des Bois.....	20	
4	Les Tines.....	19	
	Lavancher.....		
	La Joux.....	18	
5	Grasonet.....	17	
6	1. Argentière.....	16	
7	Trélechamp.....	15	
8	2. Col. d. Montets.....	14	
	Val. de Bérard.....		
9	3. Poyaz.....	13	
10	4. Valorcine.....	12	
11	Barberine.....	11	
	5. Bridge.....	10	
12	Chatelard.....	8	
13	6. Tête-Noire.....	6	
15	7. Trient.....	5	
17	8. Col. de Forclaz.....	4	
18	Chav. en Haut.....	2	
19	Sarmieux.....	1	
21	9. Gt. St. Bernard rd.		
22	Mart. le Bourg.....		
23	10. Martigny.....	Mls.	

Forclaz; \*view of the Glacier de Trient, w.

8. 5,020 ft. e. \*\*view of the Upper Rhone Valley and the Bernese Alps; descend rapidly by numerous zigzags; \*\*views.

9. Termination of descent; St. Bernard road s.; x the Dranse.

10. Take rly. for Geneva or Sierre; at the junction of the Dranse and Rhone. St. Bernard road here commences, and prior to the construction of the Simplon road was one of the principal Alpine Passes. The Romans, Charlemagne, Fred. Barbarossa, and Napoleon I. took their armies over this Pass; now little used.

### Route No. 38. Paris—Geneva (*Via Pontarlier*).

367 mls.; 15 hrs. *Fares*, I. Cl., 70 fr.; II., 53 fr.

Mls.	1. Paris.....	367	1. Paris—Dijon. See <i>Route No. 39</i> .
197	2. Dijon.....	170	
206	Magny.....	161	
209	Genlis.....	158	
212	Collonges.....	155	
217	3. Auxonne.....	150	
224	Champvans.....	143	
227	4. Dôle.....	140	
234	Gd. Contour.....	133	
237	Montvairry.....	130	
239	Chateley.....	127	
243	Arc Senans.....	124	
247	5. Mouchard.....	120	
253	Mesnay.....	114	
262	Andelot.....	105	
267	La Joux.....	100	

2. From Dijon the rly. follows the various branches of the Saône to Dôle, beyond which it soon enters the Jura mountains.

3. Mt. Roland, 1,116 ft., with monastery, ru. on summit.

4. *Stop 5 m.*; buffet; on the Doubs; 11,000 pop.; Mt. Blanc visible, s. \*View of the Jura range. Remains of Rom. Amphitheatre and Aqueduct. Enter the valley of the Louer.

5. *Stop 5 m.*; enter the Jura range, through

271	Boujeailles .....	96
276	Frasne .....	91
279	La Rivière .....	88
285	6. Pontarlier .....	82
288	Frambourg .....	79
296	Hospitaux .....	71
301	7. Vallorbes .....	66
309	Croy Rom. ....	58
313	Arnex Orbe .....	54
315	Lasarraz .....	52
325	Cossonay .....	47
325	Bussigny .....	42
330	8. Lausanne .....	37
367	<b>Geneva</b> .....	Mls.

which the rly. line is carried with notable engineering.

6. *Stop 15 to 30 m.*; on the Doubs; pop. 5,000. Custom-house for westward trains; for eastward trains at Verrus. Passports desirable. Rly. follows the Doubs. \*Scenery. Junc. f. r Neuchâtel and Berne. Road recently opened from Pontarlier to Lausanne, making the shortest and one of the most picturesque routes from Paris to Switzerland. 7. *Stop 8 m.* 8. *Stop 10 to 30 m.* Lausanne to Geneva. See *Route No. 34.*

### Route No. 39. Paris—Geneva (*via Macon*).

390 mls.; 12 hrs. *Fares*, I. Cl, 77 fr.; II., 58 fr.

Mls.	1. <b>Paris</b> .....	390
4	2. Charenton .....	386
10	3. V'neuve S.G. ....	380
12	4. Montgeron .....	378
27	5. Melun .....	363
37	6. Fontainebleau, ...	353
42	7. Moret .....	348
50	8. Montereau .....	340
70	9. Sens .....	320
99	10. La Roche .....	291
124	11. Tonnerre .....	266
127	12. Tanlay .....	263
140	N.-s.-Ravières .....	250
151	13. Montbard .....	239
165	14. Darcey .....	225
180	15. Blaisy-Bas .....	210
185	16. Malain .....	205
197	17. Dijon .....	193
210	18. N.-s.-Beaune .....	180
220	19. Beaune .....	170
229	Chagny .....	161
238	20. Châlon-sur-S. ....	152
256	21. Tournus .....	124
275	22. Macon .....	115
299	23. Bourg .....	91
310	24. Pont d'Ain .....	80
316	25. Ambérieu .....	74
324	26. St. Rambert .....	66
338	27. Rossillon .....	52
350	28. Culoz .....	40
363	29. Pyrmimont .....	27
370	30. Belleg'de .....	20
376	31. Collonges .....	14
378	Chancy .....	12
390	32. <b>Geneva</b> .....	Mls.

1. Rly. follows the valley of the Seine to Montereau, 50 m.

2. x the Marne; w. Fort Ivry; e. Fort Charenton.

3. e. Upon a forest hillside; w. fertile valley of the Yères.

4. e. Hilly. Stas. Brunoy, broken; Combs-la-Ville, w. dist. on hill. Lieusaint, extensive plains of wheat, long lines of poplars. Cesson, broken country.

5. Pop 11,000; x Seine; taken by the English, 1419. e. Bois-le-Roi, broken.

6. Pop. 12,000; residence of Francis I., 14th cent.; royal park of 50,000 acres; extensive forests. Pal. 1 ml. w.; not in view. Napoleon I. here divorced; afterward signed his abdication; Nap. III. baptized. Sta. Thomery.

7. Broken; x valley of the Loing on a bridge of 30 arches. w. château occupied by Sully, ru.; \*view e. and w. St. Mammés, level, 11.23.

8. *Stop 5 m.* On the bridge over the Seine the Duke of Burgundy was murdered, 1419, in a friendly (!) interview with and by direction of the Dauphin, afterward Ch. VII. Victory of Nap. I., 1814, over the Allies. Enter valley of the Yonne; Villeneuve-le-Grand; Champigny, e. level; Pont-sur-Yonne, cut.

9. Capital of ancient Senones, B.C. 400. e. \*View, vineyards. Becket took refuge in the cathedral, 1164. Extensive fields of sugar beet; Villeneuve-sur-Yonne; St. Julien Cezy, plain; Joigny, e.



10. e. × the Yonne; enter the valley of the Armançon. Along the Canal du Bourgogne; charming country. Brienon plain. St. Florentin.

11. *Stop 20 m.* Good buffet.

12. \*Château, 1520, rendezvous of Huguenots; e. fertile valley; 2 tunnels; Ancy-le-Franc; Nuits-s.-Ravières Aisy; e. cas. ru., hilly.

13. Nativity of Buffon; his château ro.; w. his monument. Rolling. Les Laumes, w., mon.

14. Narrow valley; Verrey; hilly. From Macon to Pont d'Ain, rich fertile plain, with corn, potatoes, and grass, and less of the vine.

15. Tunnel of  $2\frac{1}{2}$  mls. pierces the ridge dividing the waters of the Seine from those of the Saône and the Rhone; wild scenery; w. \*view, long cut.

16. \*View w.; enter valley of the Ouche. Velars, picturesque; Plombières, frequent cuttings.

17. *Stop 8 m.*; pop. 40,000; ancient cap. of Burgundy; residence of its Dukes from 1000 to 1500; pal. built by Louis XI. is now the Hôtel de Ville; cathedral, 1106. Bombarded and taken by the Germans, 1870. Birthplace of Bossuet, Ch. the Bold, and Vauban; × the Ouche; w. hills—the Côte d'Or—extend from Dijon to Chagny, 30 mls. e. Plains, Gevrey; Vougeot, celebrated Clos-Vougeot vineyard.

18. Battle between the French and the Germans, Dec., 1870. Gorgoloin, extensive cuttings and fillings for several miles.

19. Important wine district. Meursault; Chagny (a short dist. w. is Autun, where Cæsar spent a winter); w. mon.; Fontaines w., Mts. Côte d'Or to Macon.

20. *Stop 3 m.*; pop. 20,000. Abelard died, 1142. In clear weather Mt. Blanc may be seen w.; the Jura e.; valley of the Saône, Varennes; Sennecy-le-Grand w.

21. On the Saône; birthplace of Greuze; contains ch. of St. Philibert, A.D. 960; rolling. Uchizy, vineyards. Pont-de-Vaux-Fleury; Senozan; along the Saône.

22. *Stop 10 m.*; buffet; pop. 20,000. Birthplace of Lamartine. Extensive wine mart; × the Saône; view of Mt. Blanc from the bridge; along the Veyle; Pont-de-Veyle; Vonnas, plain; Mezeriat; Polliatt; e., the Jura range.

23. *Stop 3 m.* Mon. to Bichat, the anatomist. La Varrette.

24. w. Château; × the Ain; approach the Jura. Ambronay.

25. *Stop 15 m.*; buffet. Junc. to Lyons.

26. Enter the mountain gorge; e. ruins; statue; precipitous cliffs. Tenay, narrow defile.

27. Aft., w., Lakes of Pugieu; enter the valley of the Rhone. Tunnel. Virieu-le-Grand; Artemare.

28. *Stop 10 m.*; buffet. Junc. for Turin, Seyssel.

29. Several tunnels.

30. *Stop 10 to 20 m.* Customs examinations; show passports. Valserine viaduct; Credo Tunnel,  $2\frac{1}{2}$  mls.; w. the Perte du Rhone, a deep gorge.

31. The last French station; nr. is Fort de l'Écluse.

32. Station on the n. margin of the city.

The most desirable points for breaking the journey are Dijon and Macon. See Geneva.

**Route No. 40. Geneva—Turin.**192 mls.; 10 hrs. *Fares*, I. Cl., 40 fr.; II., 29 fr.From Geneva to Culoz. See *Route No. 39*.

Mls.	Geneva .....	192
42	1. Culoz .....	150
47	2. Châtillon .....	145
57	3. Aix-l'-Bains .....	135
66	4. Chambéry .....	126
73	5. Les Marches .....	119
77	6. Montmélian .....	115
87	7. Chamousset .....	105
92	8. Aiguebelle .....	100
96	Epière .....	96
104	La Chambre .....	88
109	9. S. J. Maur'ne .....	83
125	10. Modane .....	67
140	11. Bardonnchia .....	52
143	Beaulard .....	49
145	12 Oulx .....	47
159	13. Meana .....	33
169	Borgone .....	23
175	14. S. Ambrogio .....	17
180	Rosta .....	12
186	Alpignano .....	6
192	15. Turin .....	Mls.

1. Change cars; connections not always close; × the Rhone.

2. Along the narrow Lac du Bourget, 12 miles; \*views.

3. *Stop 10 m.* Noted summer resort, on account of its sulphur springs. Rom. temple and arch of 4th cent. Viviers.4. *Stop 15 m.*; cap of Savoy; pop. 20,000. Ruins of palaces of the Dukes of Savoy. Aft., e., ru. cas. of Bâtie and Chignin.

5. Junc. of line to Grenoble.

6. Cas. besieged by Louis XIII. thirteen months; destroyed by Louis XIV. Sta. St. Pierre d'Albigny.

7. e. Narrow valley of the Isère, with vineyards and chalets.

8. Noted for a celebrated victory of the French and Spaniards over the Savoyards, 1742. × the dark and turbid Arc.

9. Valley becomes narrower; \*wild scenery; numerous tunnels and bridges. e Rom. tower, ro. St. Michel; × the Arc. La Praz.

10. *Stop 1 hour*; change cars. Custom-house. Buffet poor. Change time, the Italian being 47 m. faster than the French. The rly., after passing the station a mile, doubles back upon the mountain side, and enters the Mt. Cenis Tunnel nearly abreast the station. This great work was commenced 1857; completed, 1870, at a cost of \$15,000,000. It is 8 mls. in length, 19 ft. high, 26 wide; n. end 3,809, centre 4,300, s. end 4,200 ft. above sea level, and 3,500 below the crest of the mountain. Passengers suffer little inconvenience from smoke.

11. s. end of the tunnel.

12. w. Near sta., Rom. arch, ru. Valley of the Dora Riparia. Numerous tunnels; for miles magnificent scenery of wild barren mountains towering on either side of the narrow fertile valley. Salbertrand; Chiomonte.

13. Approaching M. on the e., in the valley below, is Susa, with Arch of Augustus. Sta. Bussoleno.

14. The Abbey of S. Michele della Chiusa. 15. See *Turin*.**Route No. 41. Paris—Turin.**500 mls.; 22 hrs. *Fares*, I. Cl., 100 fr.; II., 82 fr.**Paris to Culoz.** See *Route No. 39*. **Culoz to Turin.** See *Route No. 40*.

## Route No. 42. Turin—Bologna.

207 mls.; 8 hrs. *Fares*, I. Cl., 100 fr.; II., 83 fr.

Mls.	1. <b>Turin</b> .....	207	1. General rly. centre for western Italy.
5	2. Moncalieri .....	202	2. × the Po; royal château, n., on hill-side
8	3. Trofarello .....	199	3. Junc. for Cuneo. Broad fertile plain. Stas
10	Cambiano .....	197	Cambiano, Pessione, Villanuova. 4. × the Bor
25	4. Villafranca .....	182	bone; broken. Baldichieri.
30	S. Damiano .....	177	5. In the valley of the Tanaro; pop, 30,000.
35	5. Asti .....	172	Nativity of Alfieri; his statue in the Piazza.
48	Felizzano .....	169	Rly. follows the Tanaro; crossing on fine bridge
56	6. Alessandria .....	151	of 15 arches. Annone, Cerro, and Felizzano.
60	7. Spinetta .....	147	Plain. Solero, s. Alps, dist.
69	8. Tortona .....	138	6. <i>Stop 15 m.</i> ; usually change cars. Junc.
81	Voghera .....	126	for Genoa, Bologna, Milan, and Novara. Im-
85	9. Casteggio .....	122	portant military position; strongly fortified.
94	Stradella .....	113	On the Tanaro; pop. 60,000; founded, 1168.
106	Sarmato .....	101	Has little of interest.
111	10. S. Nicolo' .....	96	7. Point nearest to the battlefield of Maren-
117	11. Piacenza .....	90	go. S. Giuliano.
130	12. Fiorenzuola .....	77	8. × the Scrivia; town entirely destroyed by
139	Bor. S. Don'o .....	68	Fred. Barbarossa. Pontecurone; Voghera. ×
145	13. Castelguelfo .....	62	rly.; fertile plain.
153	14. Parma .....	54	9. Rom. Clastidium. Important military po-
170	15. Reggio .....	37	sition since the Punic Wars. Besieged by Han-
185	16. Modena .....	22	nibal. Great battles fought here, 1800 and 1859.
493	17. Castlefranco .....	14	
197	18. Samoggia .....	10	
199	19. Anzola .....	8	
202	Lavino .....	5	
207	20. <b>Bologna</b> .....	Mls.	

Stas.: S. Giuletta, Broni, Stradella, Arena Po, Castel S. Giovanni, Sarmato. × the Tidone.

10. × the Trebbia, 23 arches; s. end column commemorating the 3 great battles of the Trebbia; Romans defeated by Hannibal, B.C. 218; defeat of French by Austrians, 1746; defeat of Suwarrow, 1799.

11. *Stop 10 m.* On the Po. Founded by the Romans, B.C. 219; Pontenure; Cadeo.

12. × the Arda; fertile plains; s. \*views; × the Stirone.

13. Ivy-covered castle taken by the Guelphs, 1407. × the Taro; bridge of 20 arches; built by Duchesse Marie Louisa, 1816.

14. *Stop 4 m.*; pop. 50,000; conquered by the Romans B.C. 187; destroyed during the Triumvirate; built by Julius and Augustus; has few remains of the Middle Ages. × the Parma; × the Enza.

15. Nativity of Ariosto. Sta., Rubiera. × the Secchia.

16. The Campanile, 315 ft. high, "is one of the four towers of which Northern Italy has reason to be proud."—*Knight*. 3 mls. × the Panaro.

17. Antony defeated by Octavian and Hirtius, B.C. 43.

18. × the Samoggia.

19. × the Lavino; × the Reno; fine stone bridge.

20. The towers of Bologna seen, s.; and the Monte della Guardia. s., crowned by the church of the Madonna de San Luca, to which a covered walk from the city extends  $1\frac{1}{2}$  mile.



## Route No. 43. Turin—Milan.

93 mls. ; 4 hrs. *Fares*, I. Cl., 16.50 fr. ; II., 11.50 fr.

Mls.	1. <b>Turin</b> .....	93	1. Rly. follows the Po to Chivasso. × the Dora Riparia, the Stura, the Malon, and the Orco. n. Alps are seen.
10	Settimo.....	83	
15	Brandizzo.....	78	
18	Chivasso.....	75	2. × the Dora Baltea, having its source in Mt. Blanc.
22	2. Torrazza.....	71	
25	Saluggia.....	67	
29	Livorno.....	64	3. <i>Stop 2 m.</i> Road, which lies from Turin to the n. e. ; now turns to the s. e. to Vercelli.
31	Bianzè.....	62	
35	Tronzano.....	58	4. <i>Stop 3 m.</i> ; pop. 30,000. Statue of Cavour in Market Place ; × the Sesia. n. *Monte Rosa.
37	3. Santhià.....	56	
40	S. Germano.....	53	5. <i>Stop 4 m.</i> ; pop. 30,000. Defeat of Piedmontese by Austrians, 1849. Mon. to Cavour in Corso Cavour. Junc. of lines to Arona and Genoa.
49	4. Vercelli.....	44	
52	Borgo.....	41	
57	Ponzana.....	36	
64	5. Novara.....	29	
68	6. Trecate.....	25	
76	7. Magenta.....	17	
80	Vittuone.....	13	
85	8. Rho.....	8	
93	9. <b>Milan</b> .....	Mls.	6. × the Ticino ; bridge of 11 arches. Near Magenta, s., mon. by Napoleon III. in honor of the victory of French and Sardinians over the Austrians, 1859.

7. Opp. the station is the cemetery of the slain—a chapel, a charnel-house, and numerous mounds with crosses.

8. Extensive rice fields, with irrigating canals. 9. Station outside the walls. See *Milan*.

## Route No. 44. Arona—Milan.

42 mls. ; 2 hrs. *Fares*, I. Cl., 7.65 fr. ; II., 5.35 fr.

Mls.	1. Arona.....	42	1. At the southern terminus of Lake Maggiore. Take stmr. here for the St. Gothard and San Bernardino Roads, and diligence or stmr. for the Simplon. On the w. margin of the lake, on a height, is the colossal statue of S. Carlo Borromeo, Abp. of Milan, 70 ft. in height, on a pedestal 42 ft. The head, hands, and feet are of bronze ; the robe of sheet copper.
6	2. Sesto.....	36	
10	Vergiate.....	32	
12	3. Somma.....	30	
17	4. Gallarate.....	25	
21	Busto.....	21	
25	5. Legnano.....	17	
28	Parabiago.....	14	
34	6. Rho.....	8	
38	Musocco.....	4	
42	7. <b>Milan</b> .....	Mls.	2. At the outlet of the lake ; × the Ticino.

3. Defeat of Scipio by Hannibal, B.C. 218. 4. *Stop 8 m.* Sandy, sterile country.

5. Fred. Barbarossa defeated by the Milanese, 1175. From Gallarate to Milan a low fertile country of rice, corn, and mulberry fields, with canals for irrigation.

6. Confluence of the Olonna and the Laura.

7. Station outside the walls. See *Milan*.

**Route No. 45. Como—Milan.**29 mls. ; 1½ hr. *Fares*, I. Cl., 6 fr.; II., 4.20 fr.

Mls.	1. Como.....	29
1	2. Camerlata.....	28
5	3. Cucciago.....	24
11	4. Cannago.....	18
15	5. Seregno.....	14
17	6. Desio.....	12
21	7. Monza.....	8
25	8. Sesto.....	4
29	9. Milan.....	Mls.

1. Harbor 2 m. from station. Situated at the southern extremity of the lake; surrounded by mountains. Birthplace of the 2 Plinys and Volta.

2. Tower of Castello Baradello, used by Fred. Barbarossa.

3. Follow the Seveso. 4. e. Village of Carate. Dist., Monte Resegone.

5. On the Lambro. In the Cathedral is the

Iron Crown of Lombardy, said to have an iron band made from a nail of the true Cross, presented by Pope Gregory to Queen Theodolinda in the 6th cent. To Milan rly. passes a low fertile country of rice, grape, and mulberry plantations; Near Milan × the Seviso.

6. Station outside the walls. See *Milan*.

**Route No. 46. Milan—Venice.**165 mls. ; 6 hrs. *Fares*, I. Cl., 30 fr.; II., 21 fr.

Mls.	1. <b>Milan</b> .....	165
16	2. Cassano.....	149
20	3. Treviglio.....	145
26	4. Morengo.....	139
36	5. Chiri.....	129
41	6. Rovato.....	124
51	7. Brescia.....	114
62	8. Ponte S. Marco...	103
65	9. Lonato.....	100
68	10. Desenzano.....	97
78	11. Peschiera.....	87
80	12. Castelnuovo.....	85
85	13. Sommacampá.....	80
92	14. Verona P. Nuo.....	73
94	15. Verona P. Vesc....	71
98	16. S. Martino.....	67
105	17. Caldiero.....	60
114	18. S. Bonifacio.....	51
124	19. Montebello.....	41
133	20. Vicenza.....	32
142	21. Poiana.....	23
146	22. Padua.....	19
154	23. Pon. di Brenta....	11
160	24. Marano.....	5
165	25. Mestre.....	1
	26. <b>Venice</b> .....	Mls.

1. See *Milan*. 2. × the Adda. 1705, battle between Pr. Eugene and Vendome; 1799, between Suwarrow and Moreau. Fertile plains, with long lines of Lombardy poplars beside the canals. 3 *Stop 4 m.* At Verdello × the Morla. *Stop 4 m.* Burned by the French, 1512; taken by Austrians, 1797; pop., 40,000. Has Rom. Temple of Vespasian.

5. × the Chiese; slopes dotted with villas.

6. n. \*\*Views of the Alps and Lake Garda; viaduct, 17 arches. Battlefield of Solferino, 1859, extending from the lake s. 12 mls. \*View of lake. 7. × the Mincio. Austrians defeated by Piedmontese; 1848.

8. Burned by the Austrians, 1848.

9. Many cuttings through hills.

10. Porta Nuova; junc. of rly. for Munich; × the Adige. Aft., 2 mls., Porta Vescovo, or old gate. *Stop 20 m.*; good buffet; one of the strongest fortified cities of Italy. Birthplace of Nepos, Vetruius, and Catullus. Well

preserved Rom. Amphitheatre; seats for 24,000. × the Pantena. Fortifications; views n. Cas. of Montario, n., formerly of the Scagliers. Sta. San Michele, where the three granddaughters of Titian took the veil. Extensive mulberry orchards; × the Fibia.

11. Defeat of Napoleon I. by the Austrians, 4 days prior to his memorable vic-

tory at Arcola, 1796. Villanuova n., with cas. formerly of the Scagliers. On the hill sq. campanile of S. Vittore.

12. s. 3 mls. is the battlefield of Arcola; ch. sq. campanile. Stat. Lonigo.

13. n. 2 castles of the Montecchi—the Montagues of Romeo and Juliet. \*View of the Alps. River bed above the adjacent land. n. Frequent ruins of cas. on the hills. Fields covered with vines stretching from mulberry trees; × the Gua.

14. *Stop 4 m.* Most noted of the Italian cities for its palaces. Birthplace of Palladio. Pass through the Campio Marzio; × the Bachiglione; s. Monte Goldo; dist. s., the Euganean Mts.; country flat. × the Brentella; country dotted with villas.

15. *Stop 8 m.* On the Bachiglione. Cathedral, 7 domes and sq. tower. s. Level and fertile country; extensive plains; streams bordered by long lines of willows and poplars.

16. × the Brenta; snow-clad Alps n. Extensive fields of corn, without trees.

17. *Stop 8 m.* Junc. of rly. for Triest and Vienna; Fort Malghera. × the lagune on a bridge 2 mls. long.

18. Station on n.w. of city. See *Venice*.

### Route No. 47. Milan—Bologna.

133 mls.; 5½ hrs. *Fares*, I. Cl., 24.80 fr.; II., 16.50 fr.

Mls.	1. <b>Milan</b> .....	43
5	Rogoredo.....	38
11	2. Melegnano.....	32
15	Tavazzano.....	28
20	3. Lodi.....	23
27	Secugnano.....	16
32	Casalpuster.....	11
35	Codogno.....	8
38	S. Stefano.....	5
43	4. Piacenza.....	90
133	<b>Bologna</b> .....	Mls.

1. See *Milan*.

2. 1515 Francis I. of France defeated the Milanese and Swiss; 1859 French defeated the Austrians.

3. Memorable as the scene of Napoleon's battle of the Bridge of Lodi, 1796.

4. *Stop 5 m.*; usually change cars. Piacenza to Bologna. See *Route No. 42*.

### Route No. 48. Venice—Bologna.

100 mls.; 4 hrs. *Fares*, I. Cl., 18 fr.; II., 13 fr.

Venice to Padua, see *Route No. 46*.

Mls.	Venice.....	100
5	Mestre.....	95
11	Marano.....	89
12	Dolo.....	87
19	Pon. di Brenta...	81
23	1. Padua.....	77
28	2. Abano.....	72
30	3. Montegrotto.....	70
33	4. Battaglia.....	67
37	5. Monselice.....	63
41	Este.....	59
46	6. Stanghella.....	54
50	7. Rovigo.....	50
55	8. Arqua.....	45

1. *Stop 10 m.* Rly., leaving the road to Milan, turns southward. × the Canale di Battaglia.

2. Birthplace of Livy and Valerius Flaccus.

3. Aft. beyond the tunnel, e. château of Cat-tajo, owned by the Duke of Modena.

4. Watering-place; warm baths. 3 mls. s.w. is Arqua del Monte, where Petrarch died, 1374.

5. Ruins of cas. and fortifications; a place of great strength and much importance in the Middle Ages. w. The Euganean Hills, with ruins.



58	9. Polesella.....	42	6. Bfr. × the Gorzone Canal, country low,
63	S. Maria Madd.....	37	aft. × the Adige, e., fortifications. 7. <i>Stop</i> 5
68	Pont Logo Scuro..	32	<i>m.</i> , 2 sq. leaning towers; fine farm-houses.
71	10. Ferrara.....	29	
79	Poggio Renat.....	21	8. × the Bianco Canal. (9). Extended
82	Galliera.....	18	plain; houses few, and poor. Reach the Po.
85	S. P. in Casale....	15	Aft. S. M. Maddalena, × the Po.
89	11. San Giorgio.....	11	
93	12. Cas. Maggiore....	7	10. <i>Stop</i> 5 <i>m.</i> Vill. on e. 4 peculiar sq.
95	Corticella.....	5	towers; gaudy-colored houses. Homes of
100	13. Bologna.....	Mls.	Tasso, Ariosto, Guarini, Titian, Garofalo, and

D. Dossi, and Prison of Tasso. In the 16th cent. was the most elegant court of Europe. The library contains a copy of the "Jerusalem," in Tasso's handwriting; also several cantos of Orlando Furioso in Ariosto's handwriting. Aft. × the Canale Cavo Tassone; × the Reno. 11. 2 mls. dist., w., is Cento, the birthplace of Guercino.

12. Charming village, with luxuriant gardens.

13. Bfr., junc. of rlys. to Milan and Florence; × the Reno. The towers of Bologna and Monte della Guardia, with the ch. of Madonna de San Luca, on the w., are visible some distance before arriving. See *Bologna*.

### Route 49. Bologna—Florence.

82 mls.; 4 hrs. *Fares*, I. Cl., 15 fr.; II., 10.50 fr.

Mls.	1. <b>Bologna</b> .....	82	1. Rly. leaves from the n. margin of the city,
3	Borgo Panigale...	79	makes an extended circuit to the w. and s. w.,
7	2. Casalecchio.....	75	and thence follows the Reno nearly to the sum-
12	3. Sasso.....	70	mit of the Apennines. It is carried over the
16	4. Marzabotto.....	66	mountain ridge by numberless bridges, viaducts
23	5. Vergato.....	59	and 45 tunnels—23 on the e. and 22 on the w.
29	6. Riola.....	53	side. The second Triumvirate, between Au-
36	7. Porretta.....	46	gustus, Antony, and Lepidus, was consummat-
41	Molino del P.....	41	ed B.C. 43, on an island in the Reno near Bo-
45	8. Pracchia.....	37	logna. Long bridge over the Reno; rly. di-
54	9. Piteccio.....	28	verges w. to Milan; e., the Monte della
61	10. Pistoia.....	21	Guardia, which may be seen for many miles.
66	11. San Piero.....	16	
71	12. Prato.....	11	2. Abreast, e., is the dome of a monastery,
74	Calenzano.....	8	behind which lies Bologna. The allied armies
77	Sesto.....	5	of Bologna and Florence defeated by Milanese,
79	Castello.....	3	1402; the Papal army defeated by the French,
81	Rifredi.....	1	
82	13. <b>Florence</b> .....	Mls.	

1511. e. Barren hills, furrowed with deep gorges; \*views of mountains e. and w

3. The Setta joins the Reno. Augustus constructed an aqueduct for the city of Bologna; × the Reno frequently. Bridge of 3 arches; e. valley narrow, uncultivated. Tunnel.

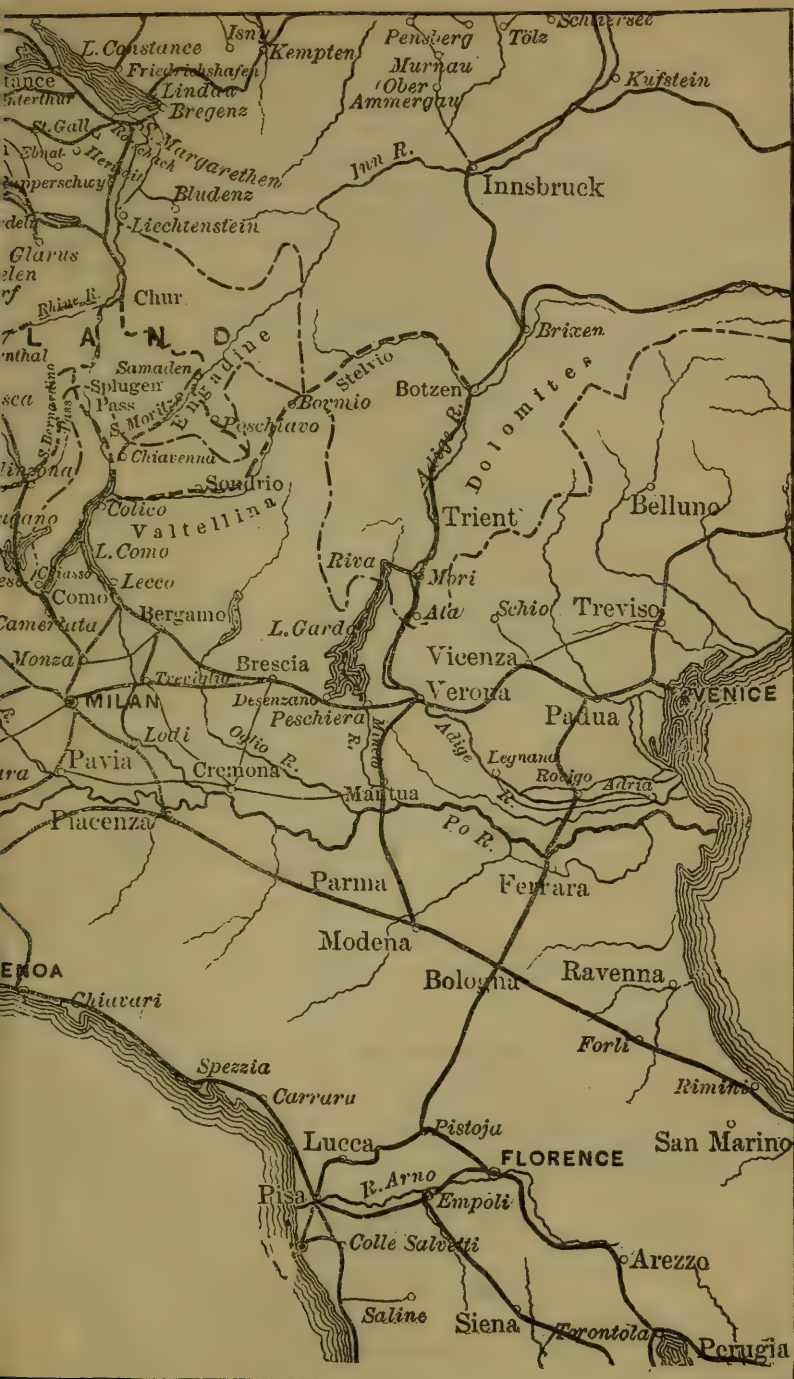
4. w. Castellated Villa Aria. \*View, w. Several bridges and tunnels.

5. Dilapidated looking village; w. fine arched bridge. Valley becomes a narrow gorge between precipitous mountains. Bridges; long tunnel; e. castle. Hillsides, with low oak bushes.











6. e. Monte Ovolo and Monte Vigese. At the foot of the last the vil. of Vigo, destroyed by a landslide, 1851. e. Cas. Savignano.

7. Noted for its mineral waters; village w. Wind along a small stream amid mountains, tunnels, bridges, and overhanging cliffs; more tunnels!

8. Summit of the road 2,025 ft. above sea level. Aft., long tunnels, and, between, occasional \*views of the mountains. e. \*\*View of the extensive and fertile plains of Tuscany. \*Magnificent viaduct of 18 arches. Emerge from a long tunnel to

9. On the edge of a deep ravine, amid wild mountain scenery. Near Pistoia, w. tower on hill; reputed scene of Catiline's defeat.

10. Stop 7 m. Junc. for Leghorn and Pisa; pistols invented here. Rly. now lies along the base of the Apennines to the s. e., through the rich fertile plains of Tuscany. 11. e. Cas. of Monte Murlo. 12. Noted for its manuf. of straw.

13. Station in the n. w. part of the city. See *Florence*.

### Route No. 50. Florence—Rome.

196 mls. ; 7½ hrs. *Fares*, I. Cl., 38 fr. ; II., 26.25. fr.

Mls.	1. <b>Florence</b> .....	196
3	Flor. P. Croce.....	193
12	2. Compiobbi.....	184
13	3. Pontassieve.....	183
18	4. Rignano.....	178
22	Incisa.....	174
25	Figline.....	171
30	5. S. Giovanni.....	166
33	6. Montevarchi.....	163
38	Bucine.....	158
41	7. Laterina.....	155
45	Ponticino.....	151
55	8. Arezzo.....	141
62	9. Frassineto.....	134
66	10. Castiglion.....	130
72	11. Cortona.....	124
76	12. Terontola.....	120
82	13. Cas. del Lago..	114
86	Panicale.....	110
94	14. Chiusi.....	102
105	15. Ficulle.....	91
118	16. Orvieto.....	78
126	17. Castiglione.....	70
131	Alviano.....	65
136	Attigliano.....	60
140	Bassano.....	56
143	18. Orte.....	53
	Gallese.....	
152	19. Borghetto.....	44
160	Stimigliano.....	36
165	20. Montorso.....	31
172	21. Pas. di Corese.....	24
180	22. Mo. Rotondo.....	16
196	23. <b>Rome</b> .....	Mls.

1. Leaving the city on the n. side, the rly. makes a wide circuit of 3 mls., and approaches the city again at Porta S. Croce. On the e. the hills are dotted with charming villas and covered with vineyards. Along the Arno, hills with vines and olives. 2. e. The Pratomagno Mts., with the monastery Vallombrosa.

3. x the Sieve. Along the Arno; wooded hills; x the Arno; valley becomes narrower. \* Views e. and w.

4. Fine bridge; Apennines, e., dist.; fertile fields. Incisa; 2 sq. towers. e. Cas. Tunnel; tower; numerous villages. Dist., mts. e. and w. Iron works.

5. Birthplace of Masaccio, 1402; vil. e.

6. e. Cultivated hills; w. fertile gardens. Leave the valley; broken country. Several tunnels; \* viaduct. 7. e. Village in valley below; barren, broken; e. cas.; x stream; mts. approach e. and w.

8. Stop 5 m. station outside; walled; no spires or elevated towers. Pop. 10,000. One of the 12 confederated Etruscan cities. Destroyed in the civil wars of the Romans, Goths, Lombards, Guelphs and Ghibellines. Birth-place of Mæcenas, friend of Augustus; Petrarch, Vasari, and the four Aretino.

9. Extended plain; slopes, with olives; villas; w. cas.

10. On a mountain. e., ru., Fortress of Montecchio on hill with olive trees; w. extended plain, fertile; mulberries and vines.



11. e. On high hill covered with olives ; several low, sq. towers ; picturesque ; walled ; one of the most ancient cities of Italy. Birthplace of Luca Signorelli, 1439, and Pietro de Cortona, 1596. w., Wide fertile plain.

12. *Stop 4 m.* Junc. for Perugia ; aft., along the shore of Lake Trasemenus, 30 mls. in circ. Memorable as the scene of Hannibal's great victory over the Romans, B.C. 217. Hannibal, taking advantage of a dense fog, posted his troops to command a long defile on the upper side of the lake ; the Consul, supposing Hannibal was marching upon Rome, hastened to follow ; the fatal mistake was discovered too late ; the Consul with 15,000 of his men fell, and the remnant were scattered. w., Groups of large trees ; e., dist., mountains crowned with castles.

13. On a promontory ; \*views. Fine wooded country ; e. low, w. broken hills.

14. *Stop 4 m.* Junc. of rly. from Siena. Open fields, with dist. wooded hills. Olive orchards.

15. Picturesquely situated on summit of a dist. hill. Rly. follows the Paglia. Barren, broken country ; villages all on hill-tops ; several tunnels. w., Orvieto seen on hill.

16. *Stop 3 m.* On a precipitous ledge, nearly 700 ft. high ; one of the strongholds of the Guelphs. Pleasant wooded hills to the junc. of the Tiber ; thence barren, desolate country.

17. Caves seen on hill-sides. e., Hills with castles ; barren mountains. × the Tiber ; w., broad valley ; e., desert hills ; w., marshes ; × the Tiber.

18. *Stop 10 m.* Junc. of the rly. from Perugia ; old town on hill, e. Rly. along the Tiber ; ruins of villas and villages on nearly every hill-top.

19. e., Caves ; × the Tiber ; w., wide meadows ; dun-colored cattle—horned cattle. × the Tiber.

20. View down the valley, nearly to Rome.

21. Ancient Cures, birthplace of Numa Pompilius. Open country.

22. w. Isolated hill with single house. Immediately after, nearly in front of the train, the dome of St. Peter's comes into view.

23. e. Monte Albano ; the ancient aqueducts. Pass through the walls on the e. side ; sta. in the northern part of the city.

## Route No. 51. Florence—Pisa.

50 mls. ; 2½ hrs. *Fares*, I. Cl., 9 fr. ; II., 6.25 fr.

Mls.	1. Florence .....	50
6	S. Donnino .....	46
9	2. Signa .....	41
15	3. Montelupo .....	35
20	4. Empoli .....	30
25	5. S. Miniato .....	25
30	S. Romano .....	20
34	La Rotta .....	16
36	6. Pontedera .....	14
41	7. Cascina .....	9
45	8. Navacchio .....	5
50	9. Pisa .....	Mls.

1. Leave from the central station ; pass the Cascine, amid a succession of gardens and villas. 2. Noted for manufacture of straw ; numerous towers ; × the Ombrone. Enter the gorge of the Gonfolina ; × the Arno.

3. Castle built 1203. n. Villa Ambrogiana, with towers built by Ferdinand I. × the Pesa.

4. *Stop 5 m.* Junc. for Siena.

5. s., On a height, San Miniato dei Tedeschi

6. Confluence of the Arno and Era. 7. Defeat of the Pisans by the Florentines, 1364.

8. Along the Arno. n. The range of Monte Pisani, of which La Verruca (1,765 ft.) is crowned with, ru., cas. of the 15th cent. 9. See *Pisa*.

**Route No. 52. Milan—Alessandria—Genoa.**104 mls.; 5 hrs. *Fares*, I. Cl., 17.30 fr.; II., 12 fr.

Mls.	1. <b>Milan</b> .....	104
18	Abbiategrosso .....	86
24	Vigevano .....	80
32	2. Mortara .....	72
41	Sartirana .....	63
49	3. Valenza .....	55
58	4. <i>Alessandria</i> .....	46
71	5. Novi .....	33
76	Serravalle .....	28
78	6. Arquata .....	26
90	7. Busalla .....	14
96	8. Pantedecimo .....	8
102	S. Pier d'Arena .....	2
104	9. <b>Genoa</b> .....	Mls.

1. See *Milan*.

2. Pop. 6,000. Country covered with rice fields; fertilized by irrigation.

3. Bfr., cross the Po. on a bridge of 21 arches.

4. Junc. of Turin-Bologna rly. Soon × the Bromida; 1 ml. aft. is the battlefield of Marengo; Nap. I., 1800. Plains.

5. *Stop 8 m.* Suwarrow defeated the French, 1799; sq. tow. on height, w., marks the battleground. Country broken.

6. Deep, narrow valley; w., sq. tower. Rly. winds along the gorge of the Scriva, with nu-

merous bridges and tunnels; \*scenery.

7. Summit of rly. 1192 ft.; tunnel 2 mls. in length.

8. w., On a mountain summit, is the white ch. of Madonna della Guardia; w., gaudy-frescoed houses.

9. Enter the city by a tunnel; w., near the sta., is the Pal. Doria. See *Genoa*.**Route No. 53. Genoa—Pisa.**105 mls.; 5 hrs. *Fares*, I. Cl., 19 fr.; II., 13 fr.

Mls.	<b>Genoa</b> .....	105
5	1. Quarto .....	100
6	2. Quinto .....	99
7	3. Nervi .....	98
8	Bogliasco .....	97
11	4. Sori .....	94
13	Recco .....	92
17	5. S. Margherita .....	88
19	6. Rapallo .....	86
21	Zoagli .....	84
24	7. Chiavari .....	81
28	8. Sestri Levante .....	77
35	9. Moneglia .....	70
37	10. Deiva .....	68
41	Bonassola .....	64
43	11. Levanto .....	62
46	12. Monterosso .....	59
57	13. Spezia .....	48
64	14. Arcola .....	41
67	15. Sarzana .....	38
74	16. Avenza .....	31
78	17. Massa .....	27
85	Pietra Santa .....	20
91	Viareggio .....	14
105	18. <b>Pisa</b> .....	Mls.

From Genoa to Pisa the road lies along the Mediterranean, and affords, w., an almost uninterrupted series of charming views of land and sea. Innumerable tunnels.

1. Probably an old Rom. station—Quarto, 4; Quinto, 5.

2. Claims to be the birthplace of Columbus.

3. Gaudy-colored houses; olive and lemon groves; \* sea views.

4. × lofty arched bridge, with \* views e. and w. Sta. Recco.

5. Beyond the tunnel of Ruta; \* views; chestnut groves.

6. 10,000 pop.; slender campanile; tower on shore supposed to have been erected 1549. Rly. along the bay of Rapallo.

7. Pop. 10,000; houses on arcades; streets narrow. The aloe abundant along the shore.

8. *Stop 5 m.*; on an isthmus.

9. Ruins of a fortress over the tunnel.

10. \* View e.

11. Encircled by hills; oranges, lemons, fan-palms, and cacti abundant.

12. Monterosso, Vernazza (48 mls.), Corniglia (50), Manarola (51), Riomaggiore (52)—five cities known as the Cinque Terre; noted for wine and fine scenery.

13. *Stop 6 m.*; 12,000 pop.; chief naval arsenal of Italy, having one of the best harbors of Europe (Rom, *Portus Lunai*). Tower, ro. ru., on hill w. Rly. leaves the coast.

14. On a hill; sq. campanile conspicuous. × the Magra; 12 arches.

15. Rom. *Sergiana*. Birthplace of Pope Nicholas V., to which place also the Bonaparte family trace their ancestry, 1264; e. marble hills. Ancient *Luna* ru.

16. e. with sq. campanile on hill.

17. Montignoso, ru. on height. e. Carrara marble. Olive groves.

18. c. The Cathedral and Campanile come into view; × the Arno; station on the western margin of the city, outside the walls. See *Pisa*.

### Route No. 54. Pisa—Rome.

221 mls.; 8 hrs. *Fares*, I. Cl., 43 fr.; II., 30 fr.

Mls.	1. <b>Pisa</b> .....	221
22	Colle Salvetti .....	199
26	Fauglia .....	195
30	Orciano .....	190
36	Rosignano .....	185
44	2. Cecina .....	177
55	3. Castagneto .....	166
59	S. Vincenzo .....	162
66	4. Campiglia .....	155
78	5. Follonica .....	143
86	6. Gavorrano .....	135
95	7. Monpescali .....	126
103	8. Grosseto .....	118
117	9. Talamone .....	104
122	10. Albegna .....	99
126	11. Orbetello .....	95
138	Chiarone .....	83
149	12. Montalto .....	72
158	13. Corneto .....	63
170	14. Civitavecchia .....	51
179	15. S. Marinella .....	42
182	16. S. Severa .....	39
185	17. Furbara .....	36
191	18. Palo .....	30
197	19. Palidoro .....	24
205	Maccarese .....	16
208	20. Ponte Galera .....	13
212	21. Magliana .....	9
221	<b>Rome</b> .....	Mls.

1. See *Pisa*. Route may be taken direct or via Leghorn, regaining the direct route at Colle S. Throughout the entire distance the rly. lies along the line of the old Rom. road, built by Scaurus, B.C. 109.

2. *Stop 5 m.* Junc. of rly. to Volterra. Approach the coast; w., on promontory, ancient Populonia; the isl. of Gorgona.

3. e. On hill, ruins. 4. e. On height; × the Cornica.

5. \*Sea view; w., the isl. of Elba and the prom. of Piombino. w., On height, Castiglioni and the vill. of Massa; pop., 4,000. Leave the coast; vills. on summits.

6. View on w.

7. View on e.; herds of Roman cattle.

8. *Stop 4 m.* × the Ombrone; ro. tower on hill.

9. \*Sea view. The Campagna. Defeat of the Gauls by the Romans; × the Osa.

10. Rom. Albinia; w., salt works; × the Albegna.

11. *Stop 8 m.*; on an eminence ruins of Cosa, an Etruscan town.

12. × the Fiora, on whose banks, to the e., are the ruins of ancient Vulei, whence large numbers of Etruscan vases have been obtained since 1820. × the Arrone; × the Marta.

13. On height. × the Mignonne; e. \*view.

14. *Stop 8 m.* Rom. *Portus Trajani*; destroyed by the Saracens A.D. 828.

15. Middle Ages cas.



16. Cas. of the Orsini Family.
17. Towers erected against the Turks in the Middle Ages.
18. Ancient *Alsum*, residence of Pompey and Ant. Pius.
19. × the Palidoro and Arrone.
20. × the Galera near its junc. with the Tiber, 10 mls. below Rome.
21. × the Magliana near its junc. with the Tiber, 6 mls. from Rome.

Aft. 2 mls. the walls of the city become visible in front. s., Across the Tiber, standing alone, ch. of S. Paolo. × the Tiber; approach the city on its south-western side. Above the walls may be seen Monte Testaccio and the Pyramid of



CENTRAL ITALY.

Cestius; thence the Porta S. Paolo; Porta S. Sebastiano. × the Via Appia; ch. S. John Lateran; S. Croce in Gerusalemme, with lofty tower. Pass beneath the Aq. of Aqua Felice, near the Porta Maggiore; through the wall; near the r. circular temple of Minerva Medica; the ch. of S. M. Maggiore, with two domes and tower; and reach the station at the n.e. part of the city, having passed along the s. western, southern, eastern, and n. eastern walls of the city.

## Route No. 55. Rome—Naples.

162 mls. ; 7 hrs. *Fares*, I. Cl., 34 fr.; II., 23.40 fr.

Mls.	1. Rome.....	162
9	Ciampino.....	151
10	2. Marino.....	152
18	Albano.....	144
20	Civ. Lavinia.....	142
26	3. Velletri.....	136
35	4. Valmontone.....	127
40	5. Segni.....	122
46	6. Anagni.....	110
49	Sgurgola.....	113
54	7. Ferentino.....	108
60	8. Frosinone.....	102
64	Ceccano.....	98
69	Pofi.....	93
76	9. Ceprano.....	86
82	10. Roccasecca.....	80
85	11. Aquino.....	77
93	12. Cassino.....	69
100	Ro. d'Ev'dro.....	62
104	13. Mignano.....	58
109	Presenzano.....	52
113	Caianiello.....	49
118	Riardo.....	44
121	14. Teano.....	41
126	Sparanisi.....	36
129	15. Pignataro.....	33
135	16. Capua.....	27
138	17. Santa Maria.....	24
142	18. Caserta.....	20
146	Maddaloni.....	16
149	Cancello.....	13
156	19. Casalnuovo.....	6
162	20. Naples.....	Mls.

1. Passing the city walls, on the e. are Frascati and the Sabine and the Alban Mts.; w. the arched aqueducts of Aqua Felice and Aqua Marcia and the Campagna.

2. e. On height, Rocca di Papa, monastery; Castel Gandolfo; Albano. Cuttings through lava beds; olive groves; broken country.

3. e. Alban Mts.; w. Volscian Mts.

4. w. On an extinct volcanic hill, château Doria Pamfilii. Enter valley of Sacco.

5. Founded by Tarquin; various ruins remain.

6. w. On distant height. 7. e. Dist.; destroyed in 2d Punic war. w. Plain.

8. Volscian Frusino; conq. by Rom. B.C.

304. 9. *Stop 8 m.*; x the Liris. w. Isoletta.

10. Fertile valley of the Garigliano. Desert mts.

11. Birthplace of Thos. Aquinas, Juvenal, and Emp. P. Niger. e. On mt. monastery of Monte Casino.

12. Alliance between Fred. II. and Gregory

IX. e. Vills. Cervaro, S. Vittore, S. Pietro.

e. Rom. ruins. 13. Open country. \*View mts.

14. Rocca Monfina; extinct vol.; 3,400 ft.

15. Valley of the Volturno; broad fertile plain.

16. *Stop 2 m.*; built in the Middle Ages, and

is now a strong military position; was attacked 1501 by Cæsar Borgia; in 1860 Francis II. defeated by Piedmontese. Numerous Rom. ruins.

17. Ancient Capua; founded by the Etruscans; had 800,000 pop. Hannibal wintered here B.C. 216; taken by the Romans B.C. 214. Under the Rom. Emperors again flourished; destroyed by the Saracens 8th cent. A.D. Subsequently modern Capua was founded.

18. *Stop 2 m.*; royal pal. opp. sta.; built by Charles III.; extensive and magnificent; unoccupied. Vesuvius becomes visible in front, w.; further on, on the e.

19. e. Vesuvius and Monte Somma.

20. Station on the s.e. margin of the city. See *Naples*.

## Route No. 56. Heidelberg—Munich.

218 mls. ; 9 hrs. *Fares*, I. Cl., 28 mk.; II., 21 mk.

Mls.	1. Heidelberg ...	218
21	2. Bruchsal .....	197
24	Heidelsheim.....	194
27	3. Gondelsheim .....	191

1. Heidelberg to Bruchsal. See *Route No. 22*.

2. *Stop 5 m.* Junc. of lines to Bâle and Stuttgart. Tunnel 400 feet.

3. Cas. ru.; château of Count Langenstein.

30	4. Bretten . . . . .	188	4. Birthplace of Melancthon, 1497; ancient watch-tower.
36	5. Maulbronn . . . . .	182	
41	6. Mühlacker . . . . .	177	
44	Illingen . . . . .	174	5. Tunnel from the Rhine valley to that of the Neckar, 1,070 ft.
47	Vaihingen . . . . .	171	6. <i>Stop 5 m.</i> Junc. for Pforzheim.
51	7. G.-Sachsenheim . . . . .	167	7. e. Low wooded hills of the Stromberg and the Heuchelberg. × the Enz on a *viaduct 1,000 ft. in length, 115 in height, 21 two-story arches.
55	8. Bietigheim . . . . .	163	8. Junc. for Heilbronn. w. Fortress of Hohenasberg on a height, now a state prison.
60	9. Ludwigsburg . . . . .	158	9. Pop. 8,000; is the great military station of Wurtemberg; founded 1733 by Duke Ludwig. 6 mls. n.e. is Marbach, the birthplace of Schiller, 1759.
63	Kornwest'm . . . . .	155	10. <i>Stop 10 to 20 m.</i> ; cap. of Wurtemberg; pop. 100,000; modern town, with few structures of historic interest. The principal buildings are the Königsbau, royal seat; the Palace of the Queen Dowager; the New Palace, the residence of the King; the Old Palace; the Library, 300,000 vols.; and the Museum of Art. In the Schiller-Platz is a mon. to Schiller. Leaving S., pass the Rosenstein Tunnel. × the Neckar; *views.
65	Zuffenhausen . . . . .	153	11. A suburb of Stuttgart, and a favorite resort on account of its chalybeate springs and salubrious climate.
66	Feuerbach . . . . .	152	12. On the Neckar; pop. 15,000; founded by Emp. Fred. II., 1216. On a height above the town is the cas. of Perfried.
69	10. Stuttgart . . . . .	149	13. At the confluence of the Neckar and Fils. Rly. follows the Fils.
72	11. Cannstatt . . . . .	146	
75	Untert'heim . . . . .	143	
76	Obertu'heim . . . . .	142	
78	12. Esslingen . . . . .	140	
84	13. Plochingen . . . . .	134	
87	Reichenbach . . . . .	131	
89	14. Ebersbach . . . . .	129	
95	15. Göppingen . . . . .	123	
97	Eislingen . . . . .	121	
100	16. Süssen . . . . .	118	
104	17. Gingen . . . . .	114	
108	18. Geisl'gen . . . . .	110	
127	19. Ulm . . . . .	91	
129	Neu-Ulm . . . . .	89	
134	20. Nersingen . . . . .	84	
139	Leipheim . . . . .	79	
142	21. Günzburg . . . . .	76	
146	Neu Offingen . . . . .	72	
148	Offingen . . . . .	70	
152	Burgau . . . . .	66	
154	Jettingen . . . . .	64	
164	22. Dinkels'ben . . . . .	54	
170	Gesserts'sen . . . . .	48	
175	23. Westheim . . . . .	43	
180	24. Augsburg . . . . .	38	
183	Hochzoll . . . . .	35	
189	Mering . . . . .	29	
195	Haspelmoor . . . . .	23	
202	25. Maisach . . . . .	16	
214	26. Pasing . . . . .	4	
218	27. <b>Munich</b> . . . . .	Mls.	

14. Aft., château of Filseck. e. the Hohenstaufen Mt.; 2,237 ft.

15. Destroyed by fire, 1782.

16. Tower of Staufenneck, o. r.

17. e. Cas. of Scharfeneck, r., on height; w. the range of the Alb.

18. *Stop 5 m.*; in a narrow ravine; \*scenery. Above is the town of Helfenstein, destroyed 1552. Leave the valley of the Fils and ascend the table-land of the Raube-Alb, and pass over into the valley of the Danube. Near Ulm pass the citadel, where 30,000 Austrians surrendered to the French, 1805.

19. *Stop 10 m.*; on the Danube; pop. 25,000; fortified town; one of the principal garrisons of Wurtemberg. \*The Munster, 1377, is one of the finest Gothic cathedrals of Germany; × the Danube.

20. On the opp. bank, e., are the town and abbey of Elchingen, where the Austrians were defeated by the French under Ney, 1805.

21. Rom. *Guntia*; on a hill at the confluence of the Günz and Danube. w. Cas. of Reissenburg and Landestrost, on a wooded height. Leave the Danube.



22. Bfr., e., château Zusameck; country level. Aft., × the Zusam; × the Schmutter. 23. × the Wertach.

24. *Stop 5 m.*; Rom. *Augusta Vindelicorum*; at the confluence of the Lech and the Wertach; pop. 50,000. Was an important city in the 16th cent. In 1530, 1548, and 1555; were held the celebrated Diets of Chas. V.; the cathedral dates from 995. Aft., × the Lech; barren plain, with peat bogs.

25. × the Amper. Pass the Dachauer Moos.

26. × the Würm; nr. M., e., pass the drill-grounds; further on, Nymphenburg park and palace; founded 1663. Near is the Royal Porcelain Manufactory.

27. See *Munich*.

### Route No. 57. Zurich—Munich.

198 mls.; 9 hrs. *Fares*, I. Cl., 40 fr.; II., 28 fr.

Mis.	1. <b>Zurich</b> .....	49	1. × the Sihl; × the Limmat; iron bridge.
3	2. Oerlikon.....	46	Tunnel $\frac{1}{2}$ ml.
5	Wallisellen.....	44	2. × the Glatt. Junc. for Coire.
7	Dietlikon.....	42	3. <i>Stop 4 m.</i> ; bfr. × the Toss. e. Hoch-
10	Effretikon.....	39	Wüldingen, ru.; pop. 9,500. Important rly.
13	Kemp-thal.....	36	centre. Kyburg cas. s. 4 mls.
15	3. Winterthur.....	34	4. On the Murg; pop. 5,000; cap. of the
18	Wiesendan'n.....	31	Canton of Thurgau; cas. said to have been
23	Islikon.....	26	built by Count von Kyburg in the 11th cent.
24	4. Frauenfeld.....	25	5. × the Thur; cov. bridge. 6. Cas. Wein-
27	Felwen.....	22	felden, n.
31	5. Mülheim.....	18	7. Take boat for Friedrichshafen, 1 hr., and
33	Märstetten.....	16	Lindau, $1\frac{1}{2}$ hrs.
38	6. Weinfelden.....	13	Lake Constance is about 40 mls. long, 8 in
40	Bürglen.....	11	its greatest width, and borders on five States.
42	Sulgen.....	9	The banks are generally low; the water of a
46	Erlen.....	7	clear light green color. Though presenting
49	Amriswyl.....	3	many scenes of great beauty, it is surpassed by
12	7. Romans'n.....	12	most other Swiss lakes.
14	8. Lindau.....	137	8. Take boat for Romanshorn. On an island;
25	9. Hergatz.....		Roman fort: place of great importance in the
28	10. Röthenbach.....		Middle Ages. On the quay bronze stat. of
32	Harbatzho'n.....		Max. II., 1856. Rly. crosses to the mainland
42	11. Oberstaufen.....		on a long embankment, and thence makes an
52	12. Immens't.....		ascent of 1,360 ft. in 30 miles. 9. Extensive
56	Waltenhofen.....		peat bogs.
60	13. Kempten.....		10. × valley on an embankment 192 ft. high,
68	14. Betzigau.....		2,000 ft. long.
79	15. Günzach.....		11. **Scenery; along the valley of the Con-
83	16. Biesenho'n.....		stanzer-Ach. The Alpsee, 2 mls. long.
95	17. Kaufbeuren.....		12. <i>Stop 5 m.</i> *Scenery. s. The Algäu-
99	Buchloe.....		Alps, with the double Mädele-Gabel. 8,721 ft.;
102	Igling.....		
113	Kaufering.....		
118	Tukenfeld.....		
123	Grafrath.....		
133	Bruck.....		
137	Pasing.....		
	18. <b>Munich</b> .....		

n. the Grünten, 5,709 ft. Follow the Illeg to Kempten. Nieder Sonthofen-See  
\*\*Scenery to Kempten.

13. *Stop 10 m.*; alt. 2,400 ft.; e. tower of the Burghalde, on site of old Rom, fort. Aft. × the Iller. 14. Wagegg, r., on height; peat bogs; ravine.

15. Summit of the rly.; alt. 2,772 ft. Monastery, now a brewery. Deep cut, entering the valley of the Wertach.

16. Bfr. × the Wertach densely wooded country. Aft., on opp. side of the river, is the monastery of Irrsee, now a lunatic asylum.

17. *Stop 10 m.* Junc. for Augsburg. 18. Station on the western side of the city. See *Munich*.

## Route No. 58. Munich—Verona. (*The Brenner Route.*)

285 mls.; 14 hrs. *Fares*, I. Cl., 65 fr.; II., 48 fr.

Mls.	1. <b>Munich</b> .....	285	1. Station on the w. margin of the city. Rly.
17	Zorneding.....	268	leaves to the w., makes an extended curve
21	Kirchseon .....	264	around the s. and e. to the n.e.n. The Bavaria
24	Grafling.....	261	may be seen. Pass several unimportant sta-
28	2. Asling.....	257	tions to Haidhausen. Junc. for Vienna. s.
32	O. Munich.....	253	View of the Alps.
40	3. Rosenh'm.....	245	2. Enter the broad valley of the Attel. w.
45	4. Raubling.....	240	The Wendelstein. e. The Kaisergerbirge and
48	5. Brannenburg.....	237	the Venediger.
50	6. Fischbach .....	235	3. <i>Stop 5 m.</i> ; some trains change cars.
55	Oberaudorf .....	230	Junc. for Munich via Holzkirchen, a longer
60	7. Kiefersfelden.....	225	but more picturesque route; junc. also for
63	8. Kufstein.....	222	Salzburg. Rly. now follows the Inn to Inns-
73	9. Wörgl.....	212	bruck.
77	Kundl.....	208	4. Aft. the walled town of Neubeuren; cas.
83	10. Brixlegg .....	202	above.
85	Jenbach.....	200	5. Vill. and Schloss 1 ml. w. Enter the
92	11. Schwaz.....	193	mountains.
101	Fritzens.....	184	6. w. Falkenstein, ru., on a height; aft. Kirs-
103	12. Hall.....	182	tein.
109	13. Innsbruck.....	176	7. Bavarian frontier. Enter the Tyrol, and
115	Patsch.....	170	approach Kufstein through a gorge.
122	14. Matrey.....	163	8. <i>Stop from 5 to 30 m.</i> ; a fortress of the
125	15. Steinach .....	160	Middle Ages; captured by Max. I., 1504; now
129	16. Gries.....	156	a prison.
133	17. Brenner.....	152	9. Bfr. × the Inn; alt. 1,680 ft. Aft., an-
138	18. Brennerbad. ....	147	cient watch-tower.
144	19. Gossensass.....	141	10. Summer resort; silver and copper fur-
148	20. Sterzing.....	137	naces. × the Inn. e. cas. Kropfsberg, ru.;
157	21. Franzensfeste .....	128	cas. Lichtwer and Matzen occupied. w. The
166	Brixen.....	119	Vorder-Sonnwendjoch, 7,162 ft. w. château of
171	22. Klausen.....	114	Tratzberg, restored.
177	23. Waidbruck .....	108	11. Burned by the Bavarians, 1809. Copper
181	Atzwang.....	104	and iron mines; w. on height, the abbey of
188	24. Bozen.....	97	Viecht, now a seminary.
204	Neumarkt.....	81	12. Noted for its salt works; on height, tow-
210	25. Salurn.....	75	
214	26. S. Michele.....	71	
219	Lavis.....	66	
225	27. Trient.....	60	
230	Matarello.....	55	
240	28. Roveredo.....	45	
243	29. Mori.....	42	
251	30. Alà.....	34	
260	31. Peri.....	25	
285	32. <b>Verona</b> .....	Mls.	

er of Münze. Aft., e., the cas. Amras, the residence of Archduke Ferd. II, (1590). × the Inn; viaduct.

13. *Stop 10 m.*; cap. of the Tyrol; pop. 17,000; in the midst of the Tyrolean Alps; alt. 1,870 ft. The wooden bridge was the scene of several sanguinary battles between the Tyrolese and Bavarians, 1809. The Hofkirche contains the mon. (but not the remains) of Emp. Max. I., surrounded by 28 colossal statues in bronze (1513). From Innsbruck the rly. follows the Sill to Brenner the summit of the pass. w. The abbey of Wiltau. Tunnel 2,200 ft. w. The Rutzbach, stream and gorge. Numerous tunnels; continuous ascent. Along the east bank of the deep narrow valley of the Sill; × × the Sill; \*\*scenery.

14. 3,241 ft.; the château of Trautson. × × the Sill.

15. 3,448 ft. Rly. at a great elevation above the valley; soon makes an extended detour to the e. up the Schmirner-Thal, returning on the opp. side, high up; \*\*views; curved tunnel at St. Jodok, returning along the Schmirner-Thal.

16. Bfr. tunnel 4,100 ft. alt. Aft., e., robber cas. of Lueg, r. w. The small deep green Brennersee. 17. 4,485 ft. The summit of the pass. The dividing line of the waters of the Adriatic and Black Seas. Rly. now follows the Eisack.

18. Rly. turns to the w. along the Pfierschthal. Soon enters the mountain; makes a complete turn in the mountain tunnel, 2,400 ft. long, returning on the opp. side far below. 19. 3,481 ft. Road far above the Eisack; \*scenery.

20. 3,107 ft. Town presents a pleasing and inviting appearance. Aft., e., cas. of Sprechenstein; w. cas. of Reifenstein; w. cas. of Welfenstein, r. Sta. Grassein, at the entrance of a defile, in which the Tyrolese defeated the Saxons, 1809. Strongly fortified. 21. *Stop 3 m.* Junc. of the Pusterthal rly.

22. 1,791 ft. A single street in the defile. From early times an important military position. w. On height the former monastery of Seben, afterward a Rom. castle; now a baronial residence. Valley becomes narrower; \*scenery.

23. Cas. Trostburg; seat of Count Wolkenstein. \*Scenery. Chestnut forests.

24. *Stop 5 m.*; alt. 850 ft.; pop. 10,000. At the confluence of the Talfer and Eisack. Houses with peculiar roof windows. \*Views e. Aft., × the Eisack; confluence of the Eisack with the Adige. Rly. follows the A. to Verona; × the Adige. 25. The last German village. Cas. on a rocky pinnacle.

26. Station is an old Augustinian monastery, 1143; × the Adige.

27. 715 ft.; pop. 17,000; Rom. Tridentum; mentioned by Strabo and others; numerous castles and palaces. Above is cas. of Buon Consiglio, formerly the episcopal seat, now a barrack. The celebrated Council of Trent sat in the ch. of S. M. Maggiore, 1545-63, 18 years.

28. Pop. 8,000. Extensive culture of silk, producing annually 120,000 lbs. Below this point, the valley is termed the Val Lagarina. Aft., e., is a castle in which Dante resided for a time, near 1302.

29. Noted for its asparagus.

30. *Stop 5 m.*; usually change cars, conductors, language, and time.

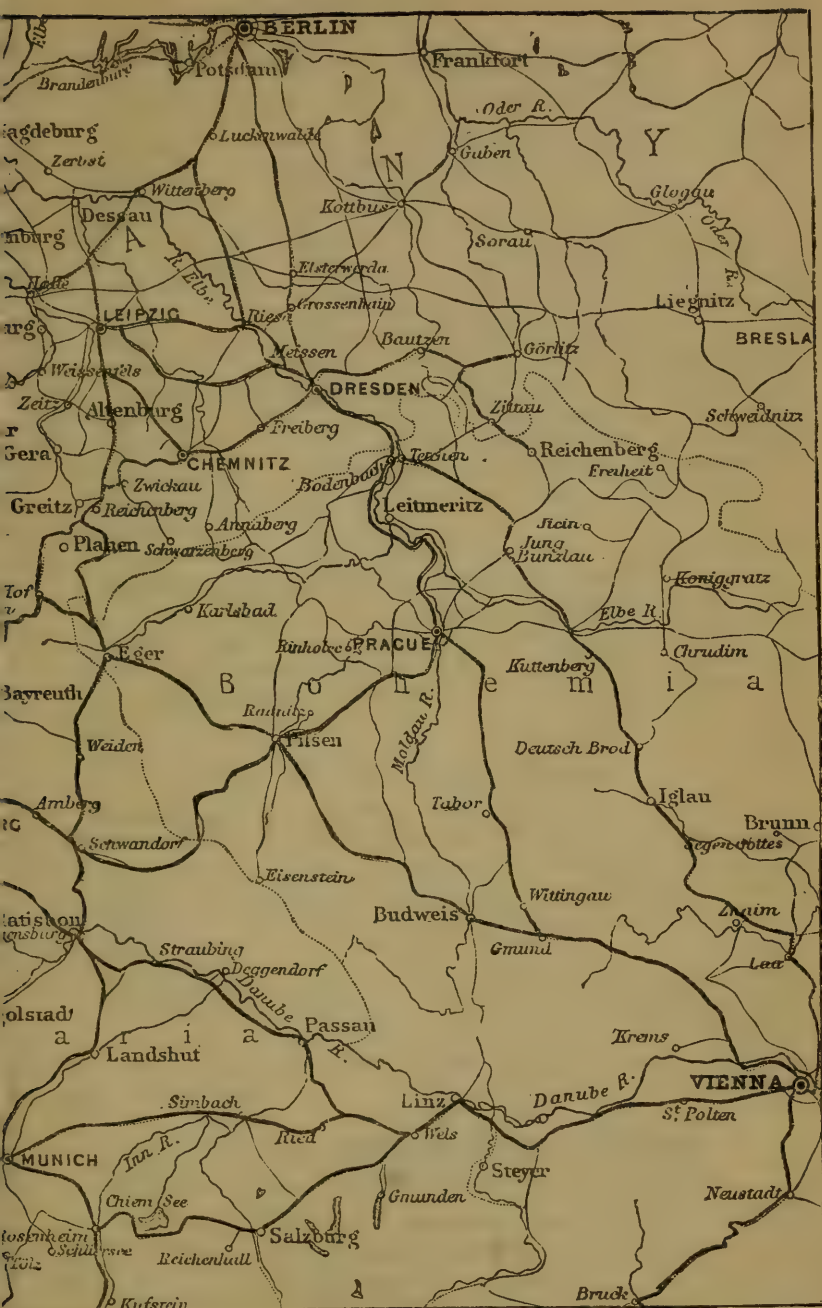
31. First Italian station; rly. enters the narrow defile of Chiusa di Verona, a military position of great strength and importance; was attacked by the Milanese, 1155, and by the French, 1796-97. w. On height Rivoli. Stations: Domégliarà, Pescantina, and Parona. × the Adige. At S. Lucia line unites with rly of Milan to Venice.

32. Verona to Venice or Milan. See *Route No. 46.*













**Route No. 59. Cologne—Berlin.**362 mls.; 10 hrs. *Fares*, I. Cl., 53 m.; II., 40 m.

Mls.	1. <b>Cologne</b> .....	362
1	Deutz .....	361
25	2. Düsseldorf.....	337
45	3. Oberhausen .....	317
94	Hamm (19,000) ..	268
163	Minden (17,000) ..	199
191	Wunstorf.....	171
204	4. Hanover .....	158
214	Lehrte .....	148
234	Gifhorn .....	128
248	Fallersleben .....	114
253	Vorsfelde.....	109
259	5. Oebisfelde .....	103
271	Gardelegen.....	91
290	Vinzelberg.....	72
297	6. Stendal .....	65
305	Schönhausen .....	57
319	Rathenow .....	43
325	Nennhausen .....	37
344	Wustermark.....	18
354	Spandau .....	8
362	7. <b>Berlin</b> .....	Mls.

1. See *Cologne*; rly. crosses the Rhine, and then, turning to the l., follows the river to Düsseldorf.

2. Modern city of 80,000 pop.

3. Beyond is an extensive mining district, with numerous iron works. At Essen are Krupp's celebrated Steel Works, covering 63 acres, employing 12,000 workmen.

4. On both banks of the Leine; pop., 127,000; possesses an art gallery and a palace, which is made an occasional residence by the Emperor. In the Waterloo Platz is the Waterloo Column, in honor of 500 Hanoverians who fell in that memorable battle. 5. Junc. of rly. for Leipsic.

6. Birthplace of Wincklemann, the celebrated antiquarian scholar. x the Elbe.

7. For many miles before reaching Berlin,

the scenery becomes monotonous. Station on the s.w. margin of the city.

For a cab, application should be made to the "controleur," or cab-master, at the station entrance, who will hand the traveller a number designating the carriage.

**Route No. 60. Berlin—Dresden.**108 mls.; 3 hrs. *Fares*, I. Cl., 14.50 m.; II., 11 m.

Mls.	1. <b>Berlin</b> .....	108
20	Zossen .....	88
38	Golssen .....	70
64	Dobril .....	44
76	Eisterwerda.....	32
87	Grossenhain.....	21
97	Weinböhla.....	11
108	2. <b>Dresden</b> .....	Mls.

1. Dresdener Bahnhof. in the s.w. suburb. The entire line from Berlin to Dresden lies through a country comparatively barren and uninteresting until near the latter city, along the valley of the Elbe.

2. All Berlin trains stop at Friederick Stadt; the through southward express trains go to the Altstadt station. For a carriage, application

should be made to the station cabmaster, who will give the traveller a number designating the carriage.

**Route No. 61. Dresden—Prague—Vienna.**372 mls.; 13 hrs. *Fares*, I. Cl., 47 m.; II., 35 m.

Mls.	1. <b>Dresden</b> .....	372
7	Mügein.....	365
11	2. Pirna .....	361
22	3. Königstein.....	350
25	Krippen.....	347

1. Soon after leaving Dresden the rly. approaches the Elbe, which it follows with little interruption to Prague.

2. w. Old fortress, now an asylum; town was

29	Schöna .....	343
37 4.	<b>Bodenbach</b> .....	325
51 5.	Aussig .....	321
65	Lobositz .....	307
101	Kralup .....	271
118 6.	<b>Prague</b> .....	254
156 7.	Kolin .....	216
183	Pardubitz .....	189
207	Brandeis .....	165
220	Böhmisch .....	152
251	Skalitz .....	121
276 8.	Brünn .....	96
315	Grussbach .....	57
338	Mistelbach .....	34
354	Wolkersdorf .....	18
366	Stadlau .....	6
372 9.	<b>Vienna</b> .....	Mls.

taken by the Swedes, 1639. Fortifications levelled, 1758. Aft. numerous quarries.

3. w. Commanding fortress of Königstein; e., opp. Lilienstein, memorable for the surrender of 14,000 Saxons to Fred. the Gt., 1756. \*Scenery.

4. Frontier; customs examinations; trains wait from 30 to 60 min.

5. \*Schreckenstein, cas. ru.

6. See *Prague*.

From Prague to Vienna there are several routes, of similar fare and time.

7. w. On eminence, mon. in honor of a victory by the Austrians over Fred. the Gt., 1757.

8. The capital of Moravia; pop. 75,000.

9. Approaching Vienna; x the Danube. Station in Leopoldstadt, the eastern section of the city.

### Route No. 62. Munich—Vienna.

262 mls.; 10 hrs. *Fares*, I. Cl., 41 m.; II., 30 m. (*via Salzburg*, fare 4 m. more).

Mls.	1. <b>Munich</b> .....	262
18	Schwaben .....	244
24	Hörlkofen .....	238
34	Dorfen .....	228
38	Schwindegg .....	224
46	2. Ampfing .....	216
51	Mühdorf .....	211
59	3. Neu-Oetting .....	203
66	Marktl .....	196
74	4. Simbach .....	188
	Obernberg .....	
111	5. Neumarkt .....	151
130	6. Wels .....	132
145	7. Linz .....	117
156	8. Enns .....	106
161	St. Valentin .....	101
172	St. Peter .....	90
185	Amstetten .....	77
204	Pöchlarn .....	58
210	9. Melk .....	52
224	St. Poelten .....	38
238	10. Neulengbach .....	24
255	Purkersdorf .....	7
262	11. <b>Vienna</b> .....	Mls.

1. Train leaves on the w. margin of the city, passes to the s. around to the e. On the n. may be seen the Bavaria; x the Isar; n. lunatic asylum.

2. Battlefield on which, 1322, Emp. Fred. of Austria was taken prisoner by the Bavarians.

3. x the Isen. Tomb of Tilly in the ch.

4. Frontier. Customs examinations; x the Inn; \*scenery.

5. Junc. of line to Nuremberg.

6. Junc. of Munich-Vienna line, via Salzburg.

7. A town of 30,000 inhabitants, pleasantly situated on the Danube. From Linz to Vienna, via the Danube, is a most charming trip, steamer leaving in the morning and arriving at Vienna the same evening. Scenery not less romantic than that of the Rhine. Aft. x the Traun, near which was fought an obstinate battle by the Austrians and French, 1809, in which the latter lost 6,000 men.

8. The fortifications of the place were erected from the money paid by England for the ransom of Richard, *Cœur-de-Lion*. x the Enns.

9. x the Melk; \*scenery.

10. Pass a viaduct and two tunnels; \*scenery.



11. Station on the w. margin of the city. Ringstrasse, the location of the principal hotels, is about  $1\frac{1}{2}$  ml. dist. Tramways pass directly from the station to Ringstrasse. For a carriage application should be made to the "controleur" at the station entrance, who will give the traveller a number designating the carriage. See *Vienna*.

### Route No. 63. \*\*The Danube.

The most attractive scenery of the Danube is to be found between Passau and Vienna. Four hours below Passau is Linz, a more desirable point for taking or leaving the steamer, as here the railway to Munich may be taken, and also because the trip from Linz to Vienna may be made in a single day.

Linz to Vienna, 126 miles; usual time, down, 8 or 9 hours; up, 18. Fare, \$2.75. Meals can be obtained on board.

The scenery of the Danube surpasses that of the Rhine in grandeur and beauty, the mountains being generally more elevated and covered with forests. The river frequently spreads out into a broad, shallow stream, abounding with low islands composed of pebbles. The current is rapid, and the water usually of a clear greenish blue.

Linz, with a population of nearly 40,000, but with the appearance of little business or energy, is delightfully situated on the south bank, the north being dotted with charming suburban residences, and the elevated hills being crowned with churches, monasteries, or other commanding structures.

Leaving Linz, the bank on the north continues mountainous for some miles, that on the south low and uninteresting. The river flows to the n.e. for about 2 mls., and then turns to the s.e. Passing beneath the Prag and Linz railway bridge, the white pilgrimage church of St. Magdalen is seen on the summit of the high ground to the north. Further on, n., is the Schloss Steyeregg, the seat of Count Weissenwolf.

s. Zizelau, vil., near the mouth of the Traun. Numerous islands.

s. Enns, vil., with the castle of Ennseck, the fortifications of which were built with the ransom money paid by England for Richard, *Cœur-de-Lion*.

16 mls. (Vienna, 110); n. Mauthausen, vil., with the Schloss Pragstein on the river bank; two bridges. The river now approaches the hills on the s., leaving the northern hills at a distance.

s. Erlakloster, with a large building, formerly a nunnery.

25 mls. (V. 101) s. Wallsee, vil. on a hill, with a schloss, the seat of the Duke of Saxe-Coburg.

n. The schloss of Clam, dist. s. Ardagger, vil. River turns to the n.; the hills approach on both sides; \*scenery.

35 mls. (V. 91 mls.) n. Grein, vil., above which is Greinburg, a castle of the Duke of Coburg; also the large hydropathic institution of Krenzen, dist.

Island of Werth, with the ruin of Werfenstein. Opp., n., is the ruin of the robber castle of Struden and vil. of Struden. n. Hausstein, a ruined castle on a lofty rock. Navigation through this pass was formerly attended with much danger from sunken rocks, now removed. n. St. Nicolai, \*scenery, much frequented by artists.

n. Sarblingstein, vil. with ancient watch-tower.

s. Ruins of Freyenstein ; n. influx of the Isperebach ; s. the small château of Donaudorf. n. Persenberg, on a projecting rock, a château of the Emperor. 46 mls. (V. 80 mls.) s. Ips, with a conspicuous lunatic asylum and almshouse, s. influx of the river Ips.; s. vil. of Sarling ; railway along the bank ; river turns to the north ; s. Säussenstein, with ruins of the Abbey of Gottesthal, burned by the French, 1809. River turns to the e. ; 50 mls. (V. 76 mls.) n. Maibach, vil. Above on a high hill is the Maria Taferl, a pilgrimage church, which is visited annually by more than 100,000 devotés.

56 mls. (V. 70 mls.) s. Pöchlarn, the legendary residence of Rüdiger, who here gave the brilliant reception to Chriemhild, of the Nibelungenlied. Opp. is Klein-Pöchlarn ; n. Ebersdorf ch. ; n. the castle of Weitenack with towers and pinnacles, said to have been built by Rüdiger ; recently restored.

n. Lubereck, vil. 60 mls. (V. 66 mls.) s. Melk or Molk, vil. above which is a celebrated Benedictine Monastery, 1089. This abbey has been several times besieged. Melk is mentioned in the Nibelungen.

s. The influx of the Bilach.

The valley of the Danube is now narrowed to a gorge many miles in length, called the Wachau, abounding in romantic scenery.

s. Schönbühl with a monastery and the château of Count Beroldingen.

s. Aggstein, a robber castle, from the walls of which prisoners were thrown upon the rocks beneath.

n. The Teufelsmauer (devil's wall) extending from the river to the summit of the hill. 7 mls. n. Spitz, vil. with ruins of a castle, and an ancient church.

n. St. Michael, vil. On the roof of the ch. may be noticed some terra-cotta hares in commemoration of a snow, which so buried the ch. that hares ran over it.

n. Wesendorf, vil. ; n. Weissenkirchen, vil. s. Another Teufelsmauer ; river turns to the s. s. Rossatz, vil.

85 (V. 41) mls. n. \*Dürrenstein of the Prince Starhemberg where in 1192-3 Richard *Cœur-de-Leon* was imprisoned for 15 months, and where he is said to have been discovered by his faithful Blondel singing under his window. \*Scenery ; river turns to the e.

80 (V. 46) mls. n. Stein, vil. bridge ; near which are the ruins of a castle, destroyed 1486.

Adjoining Stein, separated by the old monastery buildings, is Krems, opp. is Mautern, vil. ; s. dist. on an eminence the commanding Abbey of Göttweig of the Benedictines.

Hills to the n. recede, numerous islands : s. dist. ch. of Wetterkreuz on an eminence ; s. Hollenburg, vil. with ruins and a villa above.

Hills on the s. recede. Scenery less inviting. s. influx of the Traisen.

105 mls. (V. 21 mls.) s. Tulln, the *Comagena* of the Romans, one of the most ancient towns on the Danube ; mentioned in the Nibelungen.

Bridge of the Prag Vienna railway.

The hills on the south approach the river and afford numerous commanding sites for the Viennese nobility.

114 (V. 12) s. Greifenstein, the seat of Pr. Liechtenstein. River turns to the south.

s. On the summit of the mountain is Klosterneuburg, the wealthiest Abbey of

the Augustines in Austria, said to own two-thirds of the immediate environs of Vienna.

As the Danube approaches Vienna it divides into three channels, the principal of which is at the left. The branch upon which the city is located being comparatively narrow, the Danube boat stops at Nussdorf, where the river divides 4 miles from the city, passengers being there transferred to a smaller boat.

The landing in Vienna is directly in front of the Hotel Metropole.

## Route No. 64. Spain and the South of France.

The most desirable portions of Spain may be comprised in a two weeks' excursion, embracing Madrid, the Escorial, Seville, Cordova, Granada, the Alhambra, and Gibraltar. The usual route via Bordeaux, returning via Marseilles, or *vice versa*, may be made to include, at a small additional cost, Orléans, Tours, Poitiers, Bordeaux, Bayonne, Valladolid, Malaga, Cadiz, Cartagena, Valencia, Barcelona, Marseilles, Nîmes, Avignon, and Nice.

Attractive as is Spain in its art, scenery, and historic associations, the visitor will find an occasional demand for a heroic and philosophic acquiescence in Spanish customs and methods of travel.

Bradshaw states (1882): "The railways are slow but comfortable; the stations indifferent; the fares high; the conveniences for ladies and families miserable; the refreshments dear and indifferent; the diligences crowded and dirty; the steamers irregular and not clean; and everything dear." He also adds: "Do not expect the comforts of a French or a Swiss hotel; be content with plain food, and keep your temper, as Spaniards will not be hurried, and have a keen sense of personal dignity."

The best seasons for visiting Spain are March, April, October, and November. Passports necessary; should be viséed in London or Paris.

**Paris to Madrid** (via Bordeaux), 900 mls.; 35 hrs., \$37; \$27.

**Orléans** (or'-la-awñ), *Fr.*; from Paris, 76 mls.; 2 hrs., \$2.75; \$2. *Hotel d'Orléans*; noted for its cathedral and the houses of Joan of Arc, *Fr. I.*, and Diana of Poitiers.

**Tours** (tour), *Fr.*; from Paris, 146 mls.; 4 hrs., \$6; \$4.25; on the Loire; *H. de l'Univers*. Near by was the celebrated victory of Ch. Martel over the Saracens, A.D. 732.

**Poitiers** (pwá-te-a), *Fr.*; 207 mls., *Gd. Hotel du Palais*. Four mls. dist. the Black Prince defeated and took King John, 1356.

**Bordeaux** (bor-dó), *Fr.*; 363 mls., 9 hrs.; \$14; \$11. *Hotel de Paris*; pop. 215,000; on the Garonne, 70 mls. from the sea. It has an extensive commerce, especially in wines and brandies. There are few objects of historic interest except the remains of the Pal. of the Rom. Emp. Gallienus.

**Biarritz** (be'-ar-rítz'), *Fr.*, 16 hrs.; the favorite resort of Louis Nap. and Empress. *Irun* (eé-ruñ), the frontier. *Burgos* (boor'-gós), *Sp.*, pop. 33,000; *Hotel del Norte*; noted for its cathedral of the 13th cent.

**The Es-co'-ri-al** (Escorial), *Sp.*, 32 mls. from Madrid; *Hotel Miranda*. This magnificent structure, built by Philip II., 1585, after the similitude of a gridiron, and dedicated to St. Lawrence, comprises a palace, a ch., and a monastery, and is about 740 ft. by 580. The chapel is of magnificent dimensions, being 325 ft. in



length and 230 in width. Beneath the high altar is the royal vault, 36 ft. in diam. and 38 high, where only kings and the mothers of kings may rest. Here lie the remains of Emp. Ch. V., Philip II., and others. Among the more interesting rooms are the Sacristia, the Cora, Queen Isabella's apartments (shown at one o'clock), the suite of the Infantas, and the room where Philip II. died.

**Madrid** (mah-drid'); *H. de Londres*; pop. 400,000; is situated on a bleak plain about 2,300 feet above sea level, and possesses an exceedingly uncertain climate. It was located here by Philip II., from the supposition that this place was the exact centre of his kingdom. Among the places of special interest are the Royal Museum (the Prado); the Royal Palace; the Armeria; the Academy of San Fernando; the Royal Stables; the Bull Ring; the Plaza Mayor, with a statue of Philip II.; the Puerta del Sol, memorable for the massacre by Murat, 1808; and the Prado, a broad, well-shaded boulevard, the principal resort of fashion and beauty in the afternoon, especially of Sunday.

*The Royal Museum, the Prado.* See p. 456.

*The Royal Palace, Palacio Real*, the residence of the royal family, is a magnificent structure erected by Philip V. Permit obtained of the Mayordomo. Among the more important apartments are the Throne Room; the Royal Chapel, seldom open; the Library; and the China Cabinet. In the garden is a \*bronze equestrian statue of Philip IV. (1640).

*The Royal Stables, la Cochera Real*, adjacent to the palace, may be visited on permit from the Caballerizo Mayor.

*The Museum of Armor, la Armeria Real*, upon the s. side of the palace, is open to the public daily, 10-3; fee; free on passport, small gratuity. Among the innumerable objects are the armors of Chas. V., Chr. Columbus, Queen Isabella, Philips II. and III.; the writing-desk and the camp-bed of Chas. V.

*The Academy of San Fernando* contains about 300 pictures, among which are \**El Tinoso, St. Francis*, \*\**St. Elizabeth of Hungary*, and several others by Murillo. On the ground floor is a Coll. of Casts.

*The Bull Ring, or Plaza di Toros*, is a large amphitheatre with seats for about 12,000 spectators. Exhibitions take place on Sun. and Mon. from Apr. to Oct. Seats should be secured for the shady side.

*The Grand Opera House, or Teatro Real*, with 2,000 seats, ranks, both as to the building and the excellence of its representations, as one of the first in Europe.

*The Churches* possess little interest. Royal Marriages are solemnized in the Ch. of the Atocha at the e. end of the Prado.

*Routes*: To PARIS, 900 mls., 37 hrs., \$37; \$27. To LISBON, 411 mls.; 21 hrs., \$17; \$12.50. To MALAGA, 393 mls.; 18 hrs., \$16; \$12.50. To SEVILLE, 356 mls.; 15 hrs., \$14.30; \$11. To GRANADA, 427 mls.; 21 hrs., \$18; \$14. To SARAGOSSA, 211 mls., 10 hrs.; \$8.50; \$6.50. To BARCELONA, 438 mls.; 21 hrs., \$17.50; \$13. To CORDOVA, 274 mls.; 12 hrs., \$11; \$8.50.

**Cor-do-va**, pop. 50,000. *H. de Paris*; junc. of rlys, from Madrid, Seville, and Granada; on the Guadalquivir. It was held by the Moors from 756-1236, and abounds in Moorish and Roman antiquities. \*\**The Cathedral*, originally a Roman temple, was converted by the Moors into a Mosque, 786, and has 19 naves, 33 aisles, and 800 columns. Cordova is the birthplace of Seneca and Lucan. From Cordova to Madrid, 274 mls.; to Malaga, 119 mls.; to Seville, 81 mls.

**Se-ville'**, pop. 135,000. *H. de Paris*; the Rom. *Hispalis*, on the Guadalqui-

ver, 45 mls. from the sea, was conquered by the Moors, 711. and remained under their domination for five centuries. The Spanish Inquisition was here first established. Hadrian, Trajan, and Theodosius were born here.

The two great objects of interest in Seville are the Cathedral and the Alcazar.

**\*\*The Cathedral**, founded 1403, upon the site of a Moorish mosque, is one of the largest ever erected. The Giralda tower was the ancient minaret. It has 5 naves, 37 chapels; and its 93 windows are among the finest in Spain. In the Royal Chapel, or Capella Real, are the tombs of Alfonso X., and Queen Doña Beatriz, wife of Ferdinand; and in the Sacristia Mayor was that of Murillo; and near the west door, that of Fernando, the son of Christopher Columbus. One of the organs is reputed to have 5,300 pipes. Among the noted paintings are: in the Baptistry, **\*\*St. Anthony of Padua**, by Murillo; in the chapel of San Pedro, several by Zurbaran; in the chap. of N. S. de Belen, *\*Virgin and Child*, by Cano; in Santiago, *St. James*, by Roelas; in the Sacristia Mayor, *San Isidoro* and *San Leandro*, by Murillo, and *The Descent from the Cross*, by Campana; also a *St. Christopher*, 30 ft. in height.

*The Alcazar* (al-cah-thar', house of Cæsar), the former palace of the Moorish and Catholic kings, dates from the 10th cent. The greatest interest is in the apartments of Ferdinand and Isabella, where the latter gave audience to Columbus. This is the Royal residence whenever the family visits Seville.

*The Museum*, daily, 10-4, free (small gratuity). The gem of the collection is *Thomas Aquinas*, by Zurbaran, taken to Paris by Soult; returned 1815. In the Sala de Murillo are 23 paintings by this master; among which are **\*\*The Conception**, and **\*\*St. Thomas**, considered by the artist himself as his masterpiece.

His celebrated *Moses Striking the Rock*, is in the Hospital Santa Caridad.

To CORDOVA, 81 mls. To CADIZ, 83 mls.

**Ca'-diz**, *Sp.*, pop. 60,000. *H. de Paris*. The city possesses few buildings or places of interest. In the Capuchin Monastery is Murillo's *St. Catherine*, around which lingers a painful interest, as it was while painting this picture that the great master fell from the scaffolding, receiving the injury which terminated his life.

To SEVILLE, 83 mls.; 4 hrs., \$4; \$3.

Steamers ply nearly every day between Cadiz and Gibraltar, 10 hrs., \$4.50.

**Gibraltar**, pop. 20,000; *H. Royal*. The town itself presents few attractions. The fortifications can be visited only by permit, which is readily obtained at the hotels. This place was first made a military position by Tarik in 711. Taken by the English in 1704, unsuccessful attempts to retake it were made in 1727, 1759, and 1782. Steamers nearly every day to Cadiz and Malaga; also frequently to Eng., and all Mediterranean ports.

**Mal'-a-ga**, pop. 80,000; *H. Alameda*; boasts the finest climate and one of the most charming situations in Spain. Its most delightful promenade is the Alameda, ornamented with fountains and statues. It possesses no buildings to detain the visitor. Steamers frequently to Gibraltar, Barcelona, Marseilles, Algeria; also to Liverpool and New York. To GRANADA by rail, 118 mls.; 6 hrs., \$6; \$4.50.

**Granada** (gra-nah'-dah), pop. 75,000; *H. Washington Irving*; most delightfully situated on a table-land 2,440 ft. above sea level. In the Cath. 8-12 and 3-5, are the magnificent tombs of Ferdinand and Isabella, and Joanna and Philip. The great attraction of Granada is

*The Al-ham'-bra* (red house, from its red stone); 10-12 and 2-5. It is situated upon

the summit of a hill; was erected, 1248, by Abu-Abdallah, and for two and a half centuries was the residence of the Moorish kings. For many years after the conquest the palace was given up to decay and ruin; it is now being restored to its primitive beauty. As the visitor will need a valet-de-place, it is necessary only to indicate the principal objects of interest: the Gate of Justice; the Virgin, painted by St. Luke; the Torre de la Vela, on which the Christian flag was first unfurled at the conquest: the Palace of Ch. V., injured by an earthquake and unfinished; the Fish Pond; the celebrated \*Alhambra Vase; the Chapel; the Room of Repose; \*\*the Hall of the Abencerrages; \*\*the Hall of the Ambassadors; the Prisons; the Dressing-Room of the Sultanas; the \*Saloon of the two Sisters; the \*Court of Lions; the Torre de los Pecos; the Torre de las Infantas; and the Apartments of Washington Irving.

*The Generalife*, the summer residence of the Moorish kings, is upon the opposite side of a deep ravine. Permit necessary. Only a small portion of the buildings now remain.

**Bar-ce-lo-na**, *Sp.*, pop. 300,000; *H. de las Cuatro Naciones*; is the most enterprising city of Spain, and has little in common with the other cities of the realm. In the general appearance of many of the streets and buildings, as well as in the evidences of business thrift, it is entirely a modern city. It has a large commerce and numerous manufactories. Here, in 1401, was founded the first bank. The Opera House is said to be the largest in the world. Steamers ply from Barcelona to nearly all Mediterranean ports.

From Barcelona to MADRID, 438 mls.; 21 hrs., \$17.50; \$13. To MARSEILLES, about 400 mls.; 20 hrs.

**Marseilles** (mar'-sailz'), *Fr.*, pop. 320,000; *H. de Noailles*; is the most important commercial city of France. Although supposed to have been founded six centuries prior to A.D., it presents few objects of historic interest. The *old town*, with narrow, ill-looking streets, lies upon the slope to the north of the harbor; the *new town*, to the e. and s., presents the appearance of a modern city with broad avenues, elegant buildings, and numerous fountains. Among the more noteworthy objects are the Exchange, the New Cathedral, the Hotel de Ville, the Zoological Gardens, the Pal. des Arts, and the Mus. of Antiquities.

*Routes*: To PARIS, 536 mls.: 15½ hrs., \$21; \$16. To LYONS, 218 mls.; 7 hrs., \$8.60; \$6.20. To NICE, 140 mls.; 7 hrs., \$5.50; \$4. To BARCELONA, about 400 mls.; 20 hrs. Steamers to all Mediterranean ports. To ALGERIA, 36 hrs.; \$16.

**Nîmes**, *Nîmes* (neem), *Fr.*, pop. 60,000; *H. du Luxembourg*; the Rom. *Nemusus*, is noted for its well-preserved Amphitheatre and Temple, and other Roman structures.

\*\**The Amphitheatre* is 437 ft. in diameter, 140 ft. in height, and had 32 rows of seats, accommodating about 20,000 spectators. The date of its erection is unknown. It was occupied by the Visigoths and Saracens as a fortress, and is now used for an occasional bull-fight.

\*\**The Maison Carrée* (may-zoñ car-ray'), 88 ft. by 40, is one of the most beautiful Corinthian temples existing. It dates probably from the time of Marcus Aurelius. It was afterward converted into a church, and later into a council hall, a stable, a convent, a tomb, a storehouse, and finally into a museum. It has 10 detached and 20 engaged Corinthian columns. Within the Museum are numerous



antiques found in the vicinity. In the museum of pictures is Delaroche's celebrated "Cromwell and Ch. I." Among the other ruins are two Rom. Gateways; the Temple of Diana; and a Bath. Nîmes is the birthplace of Guizot.

Fifteen miles distant is the renowned

**\*\*Pont du Gard**, an aqueduct bridge, 882 ft. in length and 160 in height. It consists of 3 stories, the lower of 7 arches, the middle of 11, and the upper of 35. The whole structure is nearly perfect. It is supposed to have been erected by Agrippa about B.C. 20.

**Avignon** (a-veen-yon), *Fr.*, pop. 40,000; *H. de l'Europe*; is noted especially as the Papal Seat during the "Babylonish Captivity;" 7 popes and 3 anti-popes having reigned here from 1305-1424. The Cath. (11th cent.) contains the tombs of Pope John XXII. and Benedict XII. In the choir is the Papal throne. Five popes were here consecrated.

*The Papal Palace*, originally both a castle and a monastery, now a barrack, was erected by Clem. V. and Benedict XII. Its walls are 100 ft. in height. Rienzi was imprisoned in the Trouillais tower. The visitor will be interested in visiting the Chamber of Torture; the Oubliette; and the Glacière, the prison of the Inquisition, into whose deep vaults 60 persons, dead and dying, were hurled by the Revolutionists in 1791. Here also, in the Revolution, prisoners were gathered in a narrow passage and despatched by grape-shot from a cannon. In the Museum is a considerable coll. of antiquities; and in the garden is a monument to Petrarch's Laura. *Vauchuse*, the home of Petrarch, is 16 mls. distant.

To LYONS, 143 mls.; 4½ hrs. To NÎMES, 31 mls. To MARSEILLES, 75 mls.; 2½ hrs.

**Nice** (nees), *Fr.*, pop. 80,000; *H. de France*; from its delightful climate, is one of the most desirable winter resorts on the Mediterranean coast. There is no fog, and the winter temperature rarely reaches the freezing point. Flowers are perennial, and fruits abundant in every season. Hotels are numerous and excellent.

To MARSEILLES, 140 mls.; 7 hrs., \$5.50; \$4.20. To GENOA, 115 mls.; 6 hrs., \$4; \$3. Steamers also to Marseilles and Genoa.









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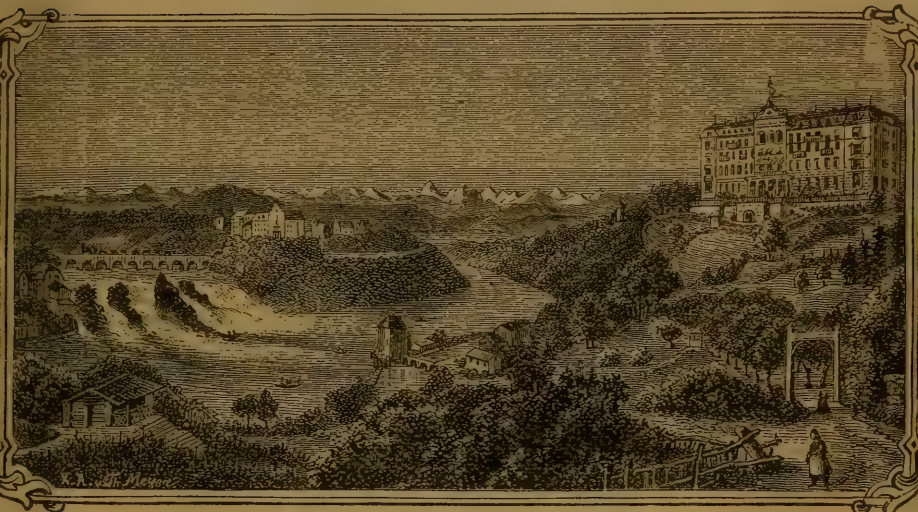
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